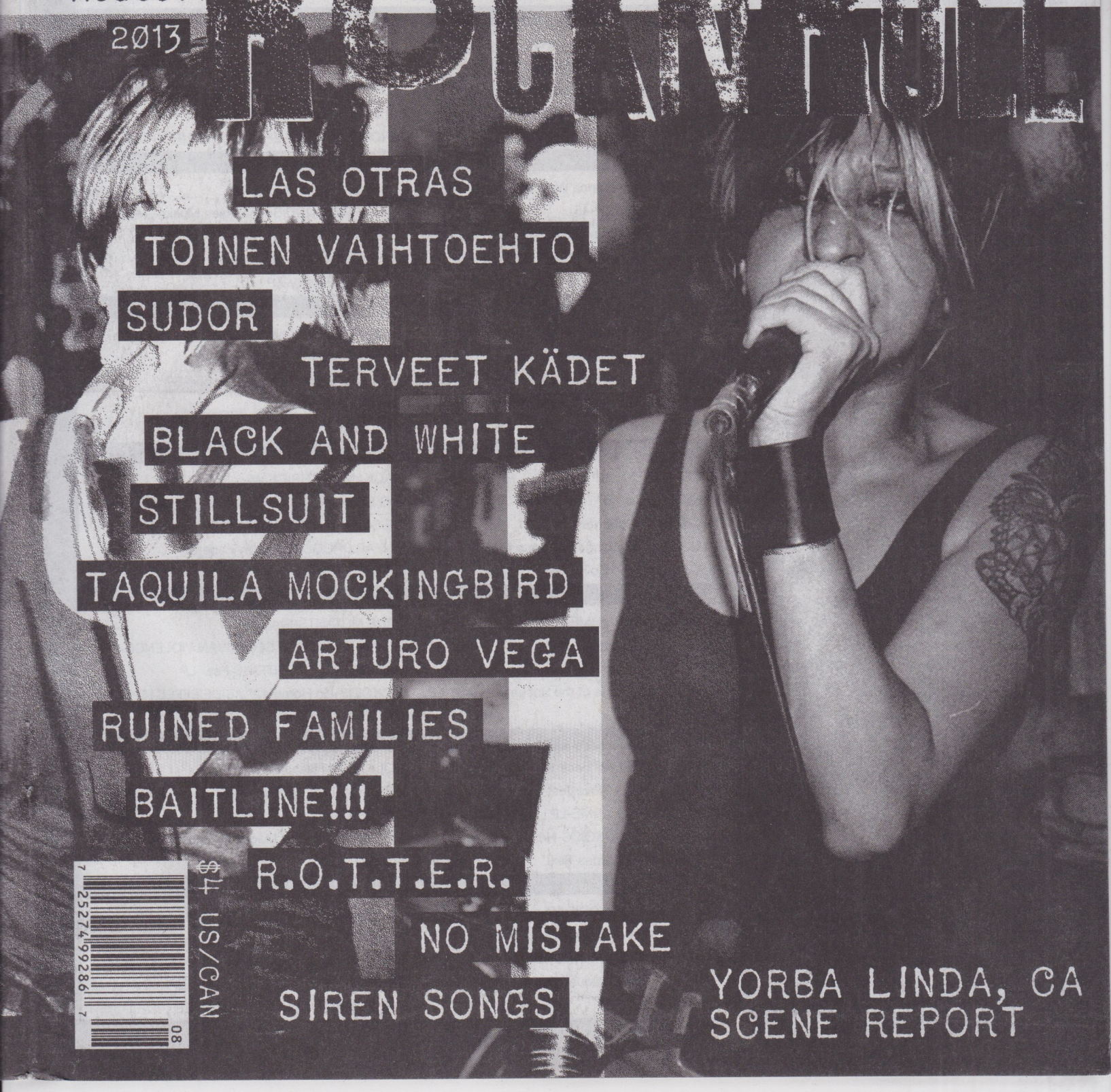
MAXIMUM ROCKNROLL

#363
AUGUST
2013



LAS OTRAS

TOINEN VAIHTOEHTO

SUDOR

TERVEET KÄDET

BLACK AND WHITE

STILLSUIT

TAQUILA MOCKINGBIRD

ARTURO VEGA

RUINED FAMILIES

BAITLINE!!!

R.O.T.T.E.R.

NO MISTAKE

SIREN SONGS

YORBA LINDA, CA
SCENE REPORT

$4 US/CAN

MAXIMUMROCKNROLL

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BACK ISSUES AVAILABLE:
186, 188, 195, 197, 202, 203, 206, 234, 236, 238-247, 249, 251, 254-274, 277-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-354, 357-362. See page 4 for pricing and other info.

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For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

TOP 10

MARIAM BASTANI

- GOBIERNO MILITAR-No Hay Opción-EP
- KONTRASEKT-12"+ live / MANIPULATION-12"
- GOLA JAJA-Naked Bollocks-LP
- SECTARIAN VIOLENCE-12" / BLANK PAGES-LP
- LOS CRUDOS-Cobardes-flexi
- AMDI PETERSENS ARMÉ-LP
- SICKOIDS-No Home-12" / BURIAL-12"
- IRON LUNG-White Glove Test-2xLP
- VIOLENT END-Blood Bubble-EP
- ABSURDO / SUDOR / INFERNÖH / KROMOSOM-live

WILL BLOMQUIST

- GOLA JAJA-Naked Bollocks-LP
- FRAMTID-Defeat of Civilization-LP
- TAULARD-Frankreich Katastrophe-EP
- PEER PRESSURE-2xEP / LEBAKKO-EP
- SIDA-Apollo-EP
- MANIPULATION-12" / BI-MARKS-12"+EP
- NIGHTFALL-LP / KONTRASEKT-12"
- LOS CRUDOS-Cobardes-flexi / HEARTLESS-EP
- BOLT THROWER / NECROT-live
- KROMOSOM / INFERNÖH / ABSURDO-live

MITCH CARWELL

- RAYDIOS-Do You Wanna Walk With Me?/Lies-45
- HACKAMORE BRICK-45
- PENETRATORS-Kings of the Basement Rock-LP
- ISAAC ROTHER & THE PHANTOMS-45
- AMDI PETERSENS ARMÉ-LP
- SLEAZE-Tecktonik Girlz-LP
- PEER PRESSURE-Sounds (aka Music)-2xEP
- THE ILLS-Get It-EP
- LOS CRUDOS-Cobardes-flexi
- QUANGO-Fatality-EP

ROBERT COLLINS

- IRON LUNG-White Glove Test-2xLP
- WICCANS-live / LUMP AND THE DUMPERS-live
- CONDITION-live / BI-MARKS-EP+LP
- MOMENTUM-Herbivore-LP
- FUNERAL CONE-EP / FRAMTID-LP + live
- SICKOIDS-No Home-12" / BURIAL-Renegade-12"
- VIOLENT END-Blood Bubble-EP
- TAULARD-Frankreich Katastrophe-EP
- BARGE-No Gain-EP
- WARXGAMES-45 / MANIPULATION-12"

LAYLA GIBBON

- THE COURTNEYS-12"
- QUANGO-Fatality-EP
- LOS CRUDOS-Cobardes-flexi
- BAD NOIDS-Everything from Soup to Dessert-12"
- GOLA JAJA-Naked Bollocks-LP
- HACKAMORE BRICK-45
- BIG EYES-Almost Famous-LP
- DISSIPATED FACE WITH DANIEL CARTER-EP
- CHEAP DRUGS-Not in my Face-EP
- ABSURDO-flexi + 12"

DAN GOETZ

- AMDI PETERSENS ARMÉ-LP
- LOS CRUDOS-Cobardes-flexi
- ABSURDO-12" + flexi
- PENETRATORS-Kings of the Basement Rock-LP
- KROMOSOM-live
- TRUE MUTANTS-live
- BLANK PAGES-LP / SECTARIAN VIOLENCE-12"
- FRAMTID-LP / NIGHTFALL-Fear-LP
- SICKOIDS-No Home-12" / SIDE EFFECTS-flexi
- BIG EYES-LP / FUNERAL CONE-EP

GREG HARVESTER

- FUNERAL CONE-Peel Back the Foil-EP
- IRON LUNG-White Glove Test-2xLP
- AMDI PETERSENS ARMÉ-LP
- ABSURDO-12" / SICKOIDS-No Home-12"
- LOS CRUDOS-Cobardes-flexi
- GOLA JAJA-Naked Bollocks-LP
- LEBAKKO-LP / V/A-Tunes from the Toilet Vol.1-EP
- BI-MARKS-12"
- SIDE EFFECTS-The Machine-flexi
- SCREATURE-LP

KENNY KAOS

- THE RATS OF NEW YORK-45
- DURBAN POISON/HEADONS-split EP
- MEAN JEANS/UNDERGROUND RAIL...-split EP
- BIG EYES-Almost Famous-LP
- THE ILLS-Get It-EP
- METHODIST CENTRE-Thumb in Bum...-EP
- QUANGO-Fatality-EP
- THE DEMERITS-Shake It/In a Band-45
- THE PHANTOM SCARS-Lo-Fi Girl-EP
- THE ZOLTARS-Live Like Dragons-EP

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- THE SLEAZE-Tecktonik Girlz-LP
- PEER PRESSURE-Sounds (aka Music)-2xEP
- THE PHANTOM SCARS-Lo-Fi Girl-EP
- THE COURTNEYS-12"
- THE ILLS-Get It-EP
- THE FALL-Re-Mit-CD
- THE DEMERITS-Shake It!/ In A Band-45
- VIRUS-Live In Lourdes-EP
- AMDI PETERSENS ARMÉ-LP
- BAD BRAINS-A Band in DC-film

SAM LEFEBVRE

- THE STABS-Dirt-12"
- THE STABDS-Dead Wood-LP
- SCREATURE-LP
- LOS CRUDOS-Cobardes-flexi
- SIDA-Apollo-EP
- SOLID ATTITUDE-Dash-ex/Creeping Quilt-45
- IRON LUNG-White Glove Test-2xLP
- BIG EYES-Almost Famous-LP
- BELLICOSE MINDS-The Spine-LP
- THE SLEAZE-Tecktonik Girlz-LP

RAY LUJAN

- BIG EYES-Almost Famous-LP
- BI-MARKS-12"
- BLANK PAGES-LP
- CRUSADES-Parable I/Parable II-45
- INDIAN DREAM-Orca-CD
- LIPSTICK HOMICIDE/THE TURKELTONS-split EP
- MEAN JEANS/UNDERGROUND RAIL...-split EP
- THE SIRS-Miserable-EP
- TYRANTS-Initials BB-EP
- NEON PISS-live / THE GIRLS-live

KEVIN MANION

- BURIAL-Renegade-12"
- BILL BONDSMEN-Peasant Under Glass/Dead-45
- BLANK PAGES-LP
- CHURCH WHIP-Psychedelic Nightmare-LP
- BIG EYES-Almost Famous-LP
- NUCLEAR SPRING-12" / SICKOIDS-No Home-12"
- GOBIERNO MILITAR-No Hay Opción -EP
- LOS CRUDOS-Cobarde-flexi + live
- FRAMTID-LP + live
- DESTRUCTION UNIT / VAGINORS / YADOKAI-live

LYDIA PHELPS

- QUOD MASSACRE-Kje Je Odgovor!-LP
- BURIAL-Renegade-12"
- ABSURDO-flexi + 12" / RUINED FAMILIES-LP
- GOLA JAJA-Naked Bollocks-LP
- CENTURIES-Broken Hymns-LP
- AMDI PETERSENS ARMÉ-LP
- PENETRATORS-Kings of the Basement Rock-LP
- BILL BONDSMEN-Peasant Under Glass/Dead-45
- SEPTIC TANK-Slaughter-EP
- GOBIERNO MILITAR-No Hay Opción-EP

FRED SCHRUNK

On Tour!

MARTIN SORRONDEGUY

Back Next Month!

ZINE TOP TEN

- *More Noise #10*
- *Own Noise #1*
- *Us & Them #2*
- *Occupational Hazards*
- *Hardcore Anachronistic Assembly #1*
- *Our Way of Life: A Chicago Skinhead Zine*
- *Degenerate #12*
- *Bike Punk*
- *As You Were #1*
- *Hon You're in Baltimore! #16*

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Võetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, Al, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oi!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports. Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkéria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nucléar Frôst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

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BELOW IS A LIST OF SOME OF THE MANY NON-US DISTROS THAT CURRENTLY CARRY MRR. WE PROVIDE THIS LIST SO YOU KNOW WHERE TO GET MRR INTERNATIONALLY! WE DO OUR BEST TO COVER AS MUCH TERRITORY OUTSIDE OF THE US AS WE CAN, BUT WE STILL WANT TO DISTRIBUTE TO MORE PARTS OF THE WORLD! WE NEED YOUR HELP IN ESTABLISHING CONTACTS WITH PUNKS WHO ARE INTERESTED IN CARRYING MRR. IF YOU HAVE A DISTRO, WANT TO SELL MRR AT SHOWS, OR JUST WANT TO GET A CHEAPER POSTAL RATE BY BUYING WHOLESALE, EMAIL DISTRO@MAXIMUMROCKNROLL.COM FOR MORE DETAILS! ADDITIONALLY, ACTIVE DISTRIBUTION CAN DISTRIBUTE WHOLESALE IN EUROPE!!!!

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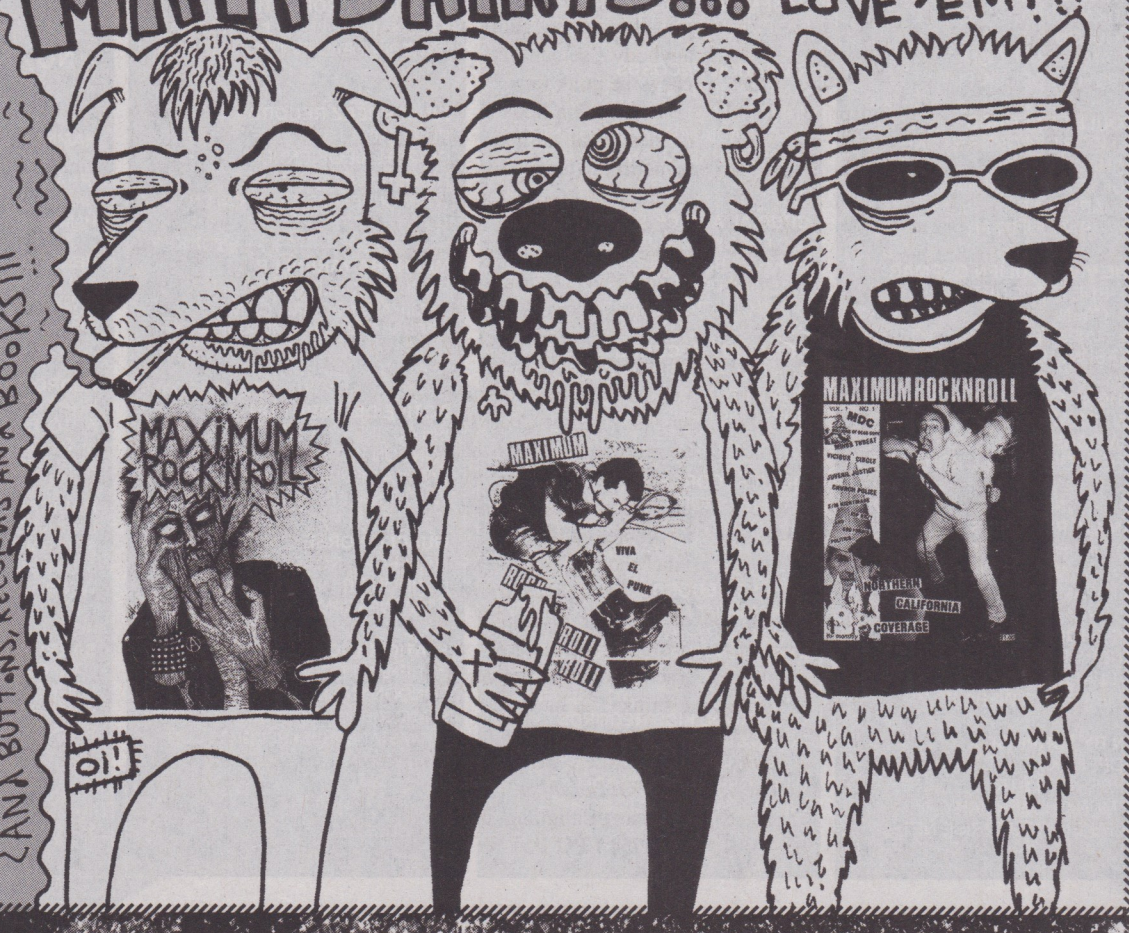


LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear MRR—

After reading the June '13 issue I felt like responding to the plight of Eric Schroeder who wrote from a prison somewhere (Virginia?).

I too am in prison and in perpetual struggle to get as much Punk Rock into my life as I'm able, what with all of the restrictions I'm faced with, both regulatory as well as financial.

I am even less fortunate than Eric. In 15 years I have yet to collect a single cent in wages from the State of California. Instead they tax me 55% of any dollar I received from family/friends! And I don't have a Rich Daddy either…

I have been, however, extremely fortunate to have made connections to the outside Punk World with really cool people who've been unimaginably kind.

For instance: when I ordered the *Best of Poison Idea* CD through a catalog which offers zero info besides the artist, title and price, I was worried about what exactly was going to arrive. Many times in my experience, "best of" collections omit my favorite songs and leave a lot to be desired. So when *Best of Poison Idea* CD arrived I was so happily surprised that I was compelled to write to Taang! records and offer kudos for such an amazing release. I mean c'mon… *Pick your King, Record Collectors* and *Kings of Punk* all compiled *in their entirety with* the *Learning to Scream* 7" to boot!? Are you fucking kidding!? How fucking punk rock is *that!?*

Unless the definition of punk rock has mutated from the one I thought I understood and has been hijacked to mean something more along the lines of Limited Edition and Instantly Biddable. For me, a lowly prisoner who's supposed to be limited to a max of 10 CDs, there is no better release on the planet, period. Plus, did I mention it's the first three PI records? (By the way Mariam, who the heck won the Best Poison Idea Album Debate??? That's like one of Life's Great Unknowables! I can imagine a line added to Al Green's How Can You Mend a Broken Heart?" based on that theme! (See The Dictator in #361)

Well, although I hadn't asked anything of Taang! In my letter, Curtis never the less responded and sent me 4 CDs and 9 posters! How amazingly fuckin' cool! Unfortunately, I had to mail it all back 'cause of the damned aforementioned rules—GRRR!—but it's still definitely a case of "the thought that counts" which after all these years later still means a great deal to me.

In Eric's letter he mentioned instances of certain parties not responding to his inquires or outright taking his funds without the proper quid pro quo, and there are examples I can cite from that end of the stick as well.

From as far back as the grave piracy of *Crimethinc* to the most recent filching I suffered at the hands of Southern Lord. But although I can ill afford the monies lost after trying to do some DIY bartering with those fakes and flakes, overall I find that the Good outweighs the Bad.

As for Give Praise records, although I can't speak to Eric's particular situation of course, I will say that I corresponded with the guy there some years ago and he was totally cool. It's possible that Eric has caught the guy at some low right now, as life is all about Highs and Lows. I'd council benefit of the doubt, patience and hope the Give Praise guy is OK. In the meantime I have a Give Praise catalog which Eric is welcome to. I'll leave my address below for Eric and for anybody else out there who might be inclined to chew the punk fat.

I also got a hook-up for a bad ass distro that carries great hardcore fanzines and may even sometimes have *Accept the Darkness*—Eric should not take it too bad that Shiva has not responded to him. He has likewise not responded to me on several occasions now. I copped a few issues of *ATD* via other channels though and I did enjoy them. I also recommend *Got Myself, Limited Readership, Counterfeit Garbage,* the mighty *Distort, Aseptic* and *Down and Out*.

Eric was keep to know which Subhumans he saw on the East Coast circa '85-'86 and I'd have to venture the guess that it was the UK band. I prefer the Canadian Punks myself and would champion their *Incorrect Thoughts* LP if it were available. I think there's some dispute with the label though, but Alternative Tentacles released *Same Thoughts Different Day* which is three of the four original members plus the SNFU drummer who re-recorded that LP, plus extra tracks from that era which were never recorded. I think I'll have to try and nab that myself someday. I *still* "don't fit in the Big Picture…" So hang in there Eric! *Down with Slum Lord! Long Live Fat Lord!*

—Distort Caligulag, Anthony R. Gathe
#E71754 / PO Box 5103 (C1-216) / Delano, CA 93216

Dear readers—

Like my last day on the cancer ward I am sick to death of punk rock elitism. I'm sick of hearing speeches about how punk ain't dangerous no more. Go and shit. I'm sick of seeing the little kids not getting a chance.

There is currently a huge resurgence of early '80s hardcore bands cashing in on the new generation of people with hurt and displaced emotions. Why don't there motherfuckers die already? I still love all their records. But Christ, there is something sad about 50-year-old alcoholic Oxycodone addict clinging to the spectre of his former self. If you have new songs, fine. Rad. Start a new band, but don't find four other sorry kooks to play your old band mates' instruments and call yourselves China White, or the Vandals, or D.O.A.. Fucking Christ!

The worst part is the fans. All these fucking idiots who like to dress up on Friday and Saturday nights and stand outside, judging each other. Where is the feeling of unexpectedness?

And it ain't just the old bands. There are all there divisions between punk rock subgenres. I wonder if these bands call *themselves* Snob Core and Thunder Sludge, or do the unfriendly assholes who attend their shows be-knight them?

I realize I am totally generalizing and as far as journalism goes this piece is a travesty. That's why it's an editorial fuckers. I want some people o start being fucking nice, goddamit! What is wrong with you people? Do none of you care about making a friend?

We have something so beautiful. And it's ours. And n matter how much the so-called loyalists bemoan the evolutionary nature of our cultural paradigm (a bunch of old barristers and lot lizards manically lamenting the past with their shitty American spirits that you can't get a fucking hit off of, and their inexorably closed minds) our culture can never be bought away. So lighten the fuck up. And start having fun again. Make friends with somebody and let's have a goddamn, dance party for Christ sake.

Affectionately rendered
—Sean Dunne
CDC #An4246 / Facility E / Clark Hall Low 6L / C.C.I. / PO Box 107 / Tehachapi, CA 93581

LETTERS

Hi MRR—

I received an email asking me to write *MRR* about [Mykel Board's] removable. I read the last couple of his columns and you made the right call. It should have been done years ago. I was asked by him to help get his book publish and I did. I never regret doing it. He went on lots of book tours for the book, including Europe, Japan, Australia, Venezuela. He has supported my zine library with many issues of *Trust*, including the first issue. April fools joke column was crude and perverted like a lot of his columns. It is time for *MRR* and Mykel to move on.

—Robb Roemershauser

Hey—

Thanks so much for your letter. We really appreciate the input. We thought it was time for Mykel to go, based on the fact that he would not defend his own writing. We were happy to support his freedom to say/write what he wanted, but he refused to answer letters addressed to him that asked for some sort of discussion. He refused and we got tired of explaining for writers whose content we couldn't support. He knows that what he writes will be controversial, but refused to engage in debate and that is not what we want.

Thanks again,

—Mariam

Punk Criss Cross Clues

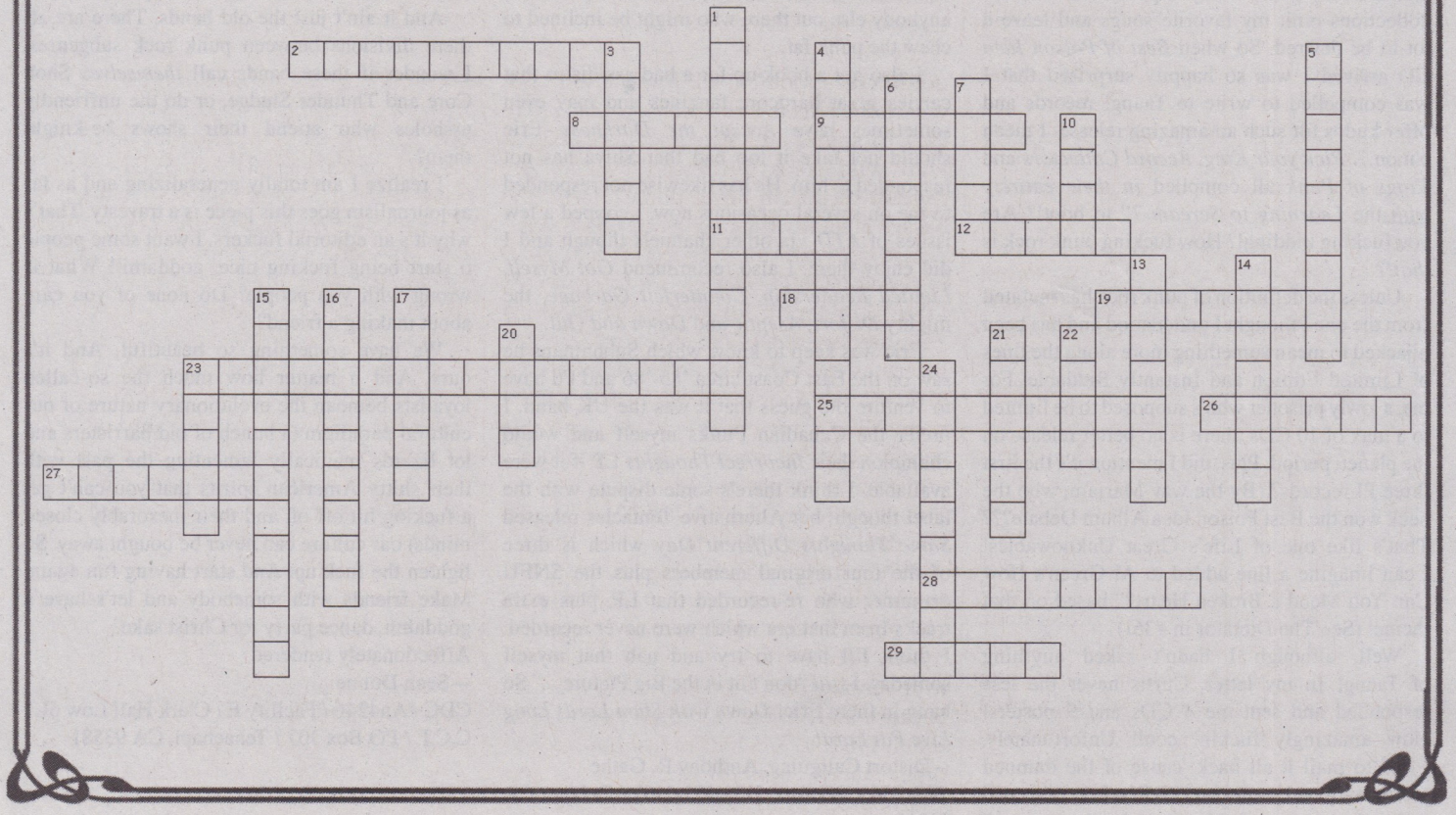
ACROSS

2. Venomous concept. (two words)
8. Who said you can't cheat karma?
9. Patton's sickly patent.
11. The badge means you_____.
12. Gooey German band.
18. Dilbert's punk cousin maybe?
19. Where is Abogado Con Notario? (two words)
23. Making punk a threat again. (two words)
25. Growling homicidal beachwear. (two words)
26. Feel like vomiting in New York?
27. Norma's last movie sounds great.
28. It can only be Bad...
29. Who had politicians in their eyes?

Answers next month!

DOWN

1. Historic European youth house.
3. Single-cell song.
4. Military dance move made famous in New York in 1976? (two words)
5. "Never mind the..."
6. "How Low Can a Man Get?" "Lower..."
7. Street walking cheetah's real name?
10. Before he was in Nirvana.
13. Small, smooth water-washed punk collections?
14. Band straight from Japan.
15. "...Across Yugoslavia" and elsewhere.
16. Label, or Chinese square circa '89? (three words)
17. Beloved MRR reviewer and columnist.
20. Armed animals with many songs written against them.
21. Brothers who Mean No, are in fact...
22. Empty space hardcore.
23. Black Flag's original name.
24. No TV sketch.



COLUMNS

Somewhere on an axis between hen's teeth and unicorns lies the likelihood of finding a good American compilation in the 21st century. With the incredible range of options available to most US bands when it comes to releasing recordings, most comps become dumping grounds for covers and songs deemed too weak for release on a band's own record, rather the showcase for a wider audience that compilation records used to represent. In defiance of this trend, Toxic State and Always Restrictions records have put together a stellar record highlighting the 2013 New York City scene: *Ground Zero*. Featuring a mix of both lesser-known bands and pillars of the "Toxic State sound," everything featured here is good-to-fucking great. A lot of the buzz around this record surrounds the bands so new that they don't even have proper demos of their own (or didn't when the record came out), especially the moody punked-up WIRE-ish MURDERER track, the scuzzy basement-black metal of BLACK BOOT and the Spanish HC worship of LA MISMA (whose demo seems to have taken up permanent residence in my cassette deck lately). More established highlights include DEFORMITY (a killer song based around a ridiculously catchy guitar lick), SAD BOYS (the happy face of urban alienation), ANASAZI (here channeling JOY DIVISION even more than normal and to great effect) and PERDITION (who are on an incredible tear lately, the new EP will explode your face). Even the bands I'm more agnostic about like CRAZY SPIRIT and HANK WOOD AND THE HAMMERHEADS offer up enjoyable stuff here. Of course, like all Toxic State releases this is as much an art project as a proper record, featuring excellent art throughout, painstakingly two-color silk-screened covers and a screened poster as well. This should be a lock for a ton of best of 2013 lists, and rightly so as it's the best North American compilation LP I've heard in years and years. Go find one, ASAP! (Toxic State / Always Restrictions)

Many of the bands featured on the *Ground Zero* record performed at the recent-ish New York's Alright fest, which also saw the first US gig of Japanese noise-core powerhouse STAGNATION. Sadly I wasn't able to go, but the pain is eased somewhat by the new *Live Terrornoize* CD pressed for that appearance, which features two full sets of STAGNATION noize. I'm hardly a fan of live recordings for the most part, but having fallen hard for their live track on the *HEAL Japan* comp CD I was ready and willing to give this a shot and it doesn't disappoint at all. The live setting is where the effects-laden noize guitar really gets to shine, and these sets are loaded with wild solos buttressed by the best rhythm section in noize punk (Hachi, the bassist is totally fucking great) while vocal Azusa provides the "Arrrrghs" and rants in classic CONFUSE style. Of the two sets, I think I prefer the July 10th 2012 one, as it's a bit harder-edged. Still, both are fantastic listens as the band has an uncanny ability to flow freely and seamlessly between what seems like utter chaos and recognizable songs, heaping improvisation onto noise while never losing momentum. I can only hope I get to see STAGNATION in person one day! (Strong Mind Japan)

When it comes to talking about noize / chaos punk bands the name CHAOS UK gets thrown about pretty frequently, mostly because they were a primary mover in inventing that sound and not so much because a given band actually sounds like them. PISTOL JOKE's *We Just Shit*, on the other hands, motherfucking *sounds* like CHAOS UK, specifically CHAOS UK circa *Just Mere Slaves* and the EXTREME NOISE TERROR split. These guys have a perfectly dialed-in sound, joining a thrash-y guitar attack to irresistibly pogo-able bass lines and stumbling drunk vocals preaching the joys of booze and punk and the evils of an honest day's work. Close your eyes and you can imagine hearing these sounds in a Bristol pub in '86, or a Tokyo live house in '93 or a suburban garage tomorrow. Timeless, catchy punk that gets in and out and leaves you wanting more. Another great release for the impeccably curated Noise Punk records (too bad they put out all that WANKYS shit!). (Noise Punk records)

When two of my favorite dudes in punk started raving about a certain demo almost simultaneously, I definitely sat up and took notice. Now those same two have joined forces to press SUN CHILDREN SUN's demo onto an eleven song slab of vinyl for everyone who missed out on the crazily limited CD-R original. It seems like every attempt to describe this band ends up in a miles-long list of band names, because their approach is incredibly scattershot, but that belies the fact that for all of their seeming craziness, SUN CHILDREN SUN have created a very cohesive whole. So yeah, there's reggae and there are bongos and saxophones and parts that sound like S.O.B. and parts that sound like PEGGIO PUNKS, but goddamn if it doesn't all coalesce into one big (pizza and reefer scented) ball of awesome. I mean, I can see someone making the case for why they don't like this…but I'd probably be likely to write them off as no fun by the end of the conversation. These lunatic geniuses need to find a new sax player and come play my living room ASAP! I will provide the pizza! (SPHC / More Noize records)

Seems like the East Coast is getting all the breaks lately, what with CONTRAST ATTITUDE and now STATE POISON gracing their shores (well, I'll cop to getting to see some pretty great bands lately out here too, but still...), but even if I can't see them I have a floppy two-song memento of STATE POISON's visit in the form of their

tour flexi *Fack Oof!*. I've always enjoyed their hard-edged, reverb-soaked hardcore approach, which is influenced a great deal by GAUZE. The tough-ass gang vocal breakdown in "Death of Fear" is worth the price of admission by itself. The only downside to this record is that two songs aren't nearly enough and now I'm going to have to go pull their LP off the shelf to get my fix. I hope they had a great tour and you East Coast punks enjoyed them. (Kick Rock)

I had the good fortune to be in the right place at the right time (that is, I ran into Kat at *MRR*) to get my hands on the brand new RITUAL CONTROL demo. This band, which features a fistful of shitworkers and an ex-members-of list as long as my arm just played their debut gig at Chaos in Tejas, and this tape is hot off the presses. Three words: Ho. Ly. Shit. This is incredible. Mature, complex hardcore with a wrought-iron hardcore backbone but a definite willingness to experiment (check the break in "There is No Mystery"), tastefully limited but fucking blazing solos and stomping mosh parts that will have kids in a complete frenzy at their gigs. Every once in a while you hear a recording and think "this is going to be huge"…and that is my exact thought at this moment. Goosebumps. (ritualcontrol@gmail.com)

A couple of quick notes before I go: on the reissue front, you *have* to check out the MANBIKI CHOCOLATE LP and the always excellent Hardcore Survives label is getting back into the Swedish hardcore game, putting out beautiful reproductions of the E.A.T.E.R. EPs. Also, keep an eye out for an imminent CD and DVD collection of Kawakami's SWANKYS worship side project the CRANKS featuring all their studio output and a live set. Having only heard the couple of tracks on the split with JUDGEMENT DISORDERLY, I'm dying to hear the rest of their output, plus it looks like it is going to be available at a very reasonable price. See you next month, punkers!

GET PISSED OFF
AND BREAK THINGS
Why Are Americans So Passive?

There's a reason *Keep Calm and Carry On* is everywhere. When people lose everything—their economic aspirations, their freedom, their privacy—when there's nothing they can do to restore what they've lost—all they have left is dignity.

Remember Saddam? Seconds before he was hanged, disheveled and disrespected, the deposed dictator held his head high, his eyes blazing with contempt as he spat sarcastic insults at his executioners. He "faced death like a lion," said his supposed body double, Latif Yahia, and no one could argue. He left this life with the one thing he could control intact.

Dignity. That's what *Keep Calm and Carry On* is all about. That's what we think of when we think of the Battle of Britain. As German bombs rained down, the English went about their business. Like the iconic photo of the milkman tiptoeing over rubble. Like the bomb-damaged stores whose shopkeepers posted signs that read "We are still open—more open than usual."

Man, that is so not us.

You've seen the T-shirts, with their clean Gill Sans-esque lettering and iconic crown. There are mugs, postcards and posters—of course. It's a reproduction of a propaganda poster from World War II, an (unsuccessful, because it wasn't distributed) attempt by the British government to steel jittery citizens during the Blitz.

Keep Calm and Carry On merch dates to 2000, but really took off after 9/11; the popularity of the image, the stoicism of its call to stiffen upper lips everywhere, and numerous parodies (*Stay Alive and Kill Zombies*) has generated millions of dollars of profits, inevitably sparking lawsuits and inspiring a song by John Nolan.

Why is a meme originally prepared for a possible German invasion of the UK (which is why it wasn't released) popular now? Zizi Papacharissi, communications professor at the University of Illinois at Chicago, points to the crappy economy. "We are undergoing a profound and fairly global economic crisis, so it is natural to revisit the saying: Keep calm and carry on. It reminds us of courage shown back then, and how courage shown helped people pluck through a crisis."

It's also a reaction to terrorism—or more accurately a reaction to the initial reaction to the 9/11 terrorist attacks: hysteria, jingoism, multiple wars of choice, all doomed. More than any other factor, Obama owed his 2008 victory to his (Maureen Dowd called him) Vulcan personality: cool, implacable, possibly non-sentient, the anti-Dubya.

What wouldn't we give for a 2001 do-over? No invasions, no Patriot Act, no Gitmo, no "extraordinary renditions," no New York Times op-ed pieces arguing in favor of "enhanced interrogation techniques." Treat 9/11 like a crime, let the FBI go after the perps. Reach out to Muslims, reconsider our carte blanche to Israel, and most of all: go slow. Don't freak out.

Perspective: 3,000 deaths is awful. 9/11 was shocking. We killed Two million Vietnamese people, yet they're going strong—with a minimum of whining.

And yet…

Sometimes you need some perspective to your perspective.

There are times when it's appropriate to freak out. When, in fact, it's downright weird and unhealthy and wrong not to flip your lid. For example, when you get diagnosed with a terrible disease. When someone you love dies.

There are also times when big-picture, impersonal stuff, including politics and the economy, ought to make you crazy with rage or grief or…something. Not nothing. Not just keeping calm and carrying on.

Keeping calm and carrying on was an appropriate response to the Blitz. Short of moving away from the targeted area, there's nothing you can do about bombs. Living or dying is a matter of happenstance. Keeping calm might help you make smart decisions. Panic is usually more dangerous than self-control.

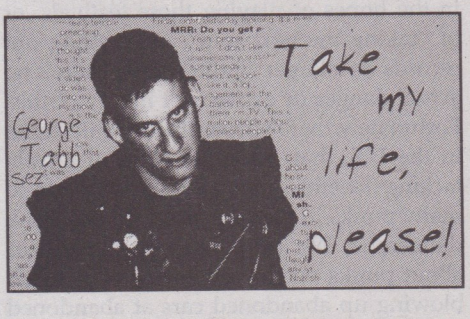
The same is true of terrorism. Terrorists will kill you, or not—probably not. You can't fix your fate.

But it is decidedly not true about the economy. Not when what is wrong with the economy is not something no one can control—a giant meteor, bad weather, panic in the markets—but something that most assuredly can and indeed should be, like the systemic transfer of wealth from the poor and middle-class to the rich that has characterized the class divide in Western nations since the 1970s. The appropriate, intelligent and self-preserving response to mass theft is rage, demands for action, and decisive punishment of political and economic leaders who refuse to change things.

As one revelation about the National Security Agency's spying follows another, the *Keep Calm and Carry On* meme seems less like an appeal to dignity and calm reserve than the much older, classic response of the power elite to their oppressed subjects: Shut the Fuck Up.

(Ted Rall's website is tedrall.com. His book "After We Kill You, We Will Welcome You Back As Honored Guests: Unembedded

in Afghanistan" will be released in March 2014 by Farrar, Straus & Giroux.)



Back next month!

I had sex with this guy the other night and the condom broke. He was trying to be really nice but I was just so annoyed. I wasn't annoyed with this guy but more with my body and time and money. I was annoyed at my ability to get pregnant. I was annoyed at spending so much time and money futzing around to keep my body from doing this thing that I never want it to do. And I think maybe he thought I was annoyed with him but I wasn't. It's not like I thought his dick had somehow independently hulked through a condom and that my vaginal walls had zero to do with it or that even simply that the condom just fucking broke. I mean, we were both there.

Maybe there was a little bitterness to it. I mean, it's something that I have no way of getting a free pass out of dealing with but the guy could just peace out if he felt like it. It's so annoying, I did what I was supposed/needed to do, we used a condom or whatever and it fucking broke. I'm not on birth control because I rarely get laid and this was just the blue moon happening of me having sex. At one point in time I thought about getting an IUD because I wouldn't have to think about it for years on end but then I tried and apparently I've got some scar tissue from when I got some pre-cancerous cells removed from my cervix awhile back and apparently it makes inserting an IUD pretty hard to do without some anesthetic and a sonogram or something so I'd have to go to a real live hospital rather than just the clinic I regularly go to which means San Francisco General which interestingly enough I had tried to get an IUD there once and they denied me because they decided I must be pregnant because I had had sex the week before but seriously a pregnancy test takes like ten minutes to which they replied they needed to take a picture of my cervix and that I could come back two weeks later (did you ever need to know that much about me?).

Anyway this condom broke and normally I have some plan B around but this time I didn't. In the morning I knew I could probably call a friend and get some because most women I know just kind of have it around, and really I can't remember the last time I went to a health clinic and didn't walk out with the morning after pill and a handful of condoms (which is so cool that it's like that). But this guy was being really nice about everything and was offering to take me to a pharmacy and even offered to pay for it or at least go halfsies. Which you know, that should be considered just what you do rather than this extra special super nice thing to do. Anyway, so I went to a pharmacy instead of shaking down a friend for it because it just seemed kind of intense to sit there with this guy and be like "let me call a couple friends I'm sure someone has some and by default I'll be telling all my friends about having sex with you and the condom breaking" (this is something I told my friends about anyway, it just seemed nuts to do that right in front of the guy).

So we go to the pharmacy and I'm hoping that my Fampact coverage hasn't expired because if it hasn't the pill will be free (people of California see if you can join Fampact you can get all of your reproductive health stuff free if you have it). But it has, so it's not. It's fifty dollars. Fifty fucking dollars.

I could have spent the time and gone to planned parenthood and gotten it for free but I didn't feel like fucking around with it anymore so I paid for the convenience. And it's so nice that I have the ability at this point in my life to pay for that convenience. And it's total bullshit that you have to pay for that convenience. It's like you either gotta have fifty bucks to shell out or the time to lounge around a planned parenthood, assuming there is even one accessible to you, and so many people have neither and that is so shitbag.

Beyond cost and time it ignited this weird body hatred for me, but it was definitely a body hatred I felt before. I've never really had body issues, sometimes I get fixated with the idea that my head is too tiny for my body and sometimes it's frustrating finding pants that fit because by the time they are big enough to make it over my thighs and butt they are all loose in every other place, but other than that pretty much nothing. And I mean, sure there are other body functions that bug me. Sometimes I have to pee at inconvenient times, stopping everything to figure out what to feed myself can be irritating, periods range from uncomfortable to painful. But sex mishaps like this and pregnancy scares in general act as a stark reminder that my body has the ability to do this thing that I have no desire to do at all ever and then I gotta jump through all these hoops and ladders to make sure this thing doesn't happen.

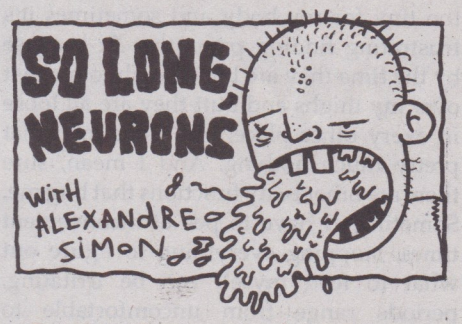
I'm sitting in a parking lot with this guy and we're talking and I'm taking this pill and while I'm really glad it was relatively easy to get it's still like fuck I gotta deal with this and fuck why do I have to pay for this? Why is it the way to get it free is to be at a certain place at a certain time and wait around? Why do I have to prove that I'm over the age of sixteen to get this pill?

Sometimes taking the morning after pill is whatever and sometimes it feels like the first day of a particularly gnarly period. So I took it and while I was into hanging out with him but I felt like fucking shit. I went home and spent my Saturday afternoon curled up in bed and gobbling pain killers (which, let's be real, is not that far off from my typical Saturday activities) and he probably spent his time wandering around outside in the sun gazing at garage sales.

Later on I was at band practice and still feeling kind of ragged lying on the floor growling "such bullshit!"and my band mates chimed back"I know!"
"Right?!?!?"

And it's just insane because really for the most part my body is pretty cool, bodies can do some really awesome things. But really it would be cool, for me and for a lot of people I know to ditch this one thing. Somewhere around the age of twenty eight I was at a regular checkup and in the list of different birth control options my doctor said "tubal ligation"!!! And I was so excited that I had hit an age where that was put on the table as an option not by me but by a doctor. Other times I had asked about it I got pretty swiftly turned down, because "I might want to have kids one day" Ehhhh.

I guess what I'm trying to get at is birth control should be free and easily accessible, bodies are cool but avoiding pregnancy is such a pain, maybe I should just get my tubes tied and one more time, birth control should be free and easily accessible.



People of America, here are some suggestions for things to do with your summer:

1. Read *Karoo*, by Steve Tesich. If you're like me, you'll go through it in a few days, and after the last word, you'll sit on your couch for fifteen minutes, stare at the wall, and wonder what just happened and if maybe you've chosen the wrong way of living your life for the past thirty years. Only a slight exaggeration.
2. Listen to *The Step Before the First* by Dawn Of Humans really loud, and learn to sing the complete vocal solo while running naked in the streets.
3. Listen to Good Throb and send anonymous letters to the Thatcher family saying you've kidnapped the corpse of Margaret and want a million dollar or you'll feed her to wild pigs.
4. Buy thirteen copies of the new issue of *Nuts!* (which is, in my humble opinion, the best one so far) and sell them to your family members.
5. Re-read the *Bye-bye Sydney, Be Good* article by Lester Bangs (about the death of Sid Vicious and how it relates to the lives of young lost souls in the late '70s) and think about the ways it applies to today's so called "edgy" punk bands, the ones that are trying a bit too hard to make you think they are oh-so-dangerous and *real*.
6. Buy the vinyl reissue of the Irreparables demo.
7. Swim and run during the day, get drunk at night.
8. Read the following interview with Gas Rag from Chicago and ask yourself if you really need to make it to your favorite punk festival this summer. Maybe your time would be better spent hunting, drawing, scratching your nose, destroying something you hate or writing an article about a current band that doesn't suck? Anyway, Gas Rag is a newish band and they recently put out a sick tape that I think you should hear (free download at www.hobbledgrace.blogspot.com), even if they're a bit shy about the specifics of their glue-sniffing habits.

Hey, what's a Gas Rag and why this name?

A rag soaked in gasoline. You can use it for different things but it is a cheap way to get high and easily shared with friends. Less so with rising gas prices.

Your lyrics talk about sniffing glue, cop sirens, breaking windows, stealing, etc. How does that all relate to your daily life?

Are you some kind of cop? We're not going to go into specifics about what laws we break, list states where we may or may not have warrants, or countries that we may or may not be able to legally re-enter, but we promise that all of our lyrics are about *reality*. Anyway, the price of consumer goods is way too high and we're pretty into not spending money on anything when possible. And every punk knows that breaking glass is good. And we're all glad to live in a country where glue is still legal.

Hardware records, your euro label, describes your music as "Mecht Mensch meets Gism and Zouo" which I didn't hear at all... I especially find no trace of the evil metal-punk of these Japanese fellas in your sound. What do you think? Did you want to sound a certain way when you started? The demo reminds me of a more USHC influenced Mob 47 with the Skitkids singer after a long trip to Japan.

Reggie, our sixteen-year-old drummer, has previously mentioned that he was listening to a lot of Mob 47 when he found out about the band three years ago. And yes, we are an American Band, so I think you are onto something. Gas Rag is a collective and all members have contributed to the writing process. None of us set out to sound like any particular bands, regions, or time periods when we present a song to the collective. The songs that we recorded so far were mostly influenced by the nitrous we were high on while recording. We are dumb.

You sing "The next market crash needs to be the last," can you elaborate on that?

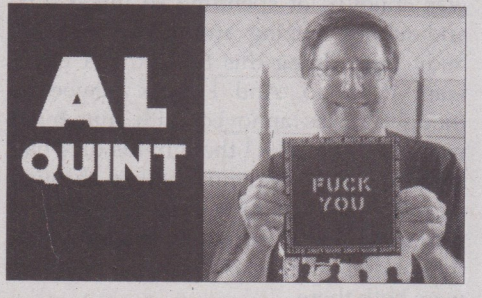
We believe in Anarchy. Pick up a book if you want to understand why regular cyclical crashes are inherent in capitalism. I doubt anyone really wants to hear me ramble about it.

Apart from the music, what makes punk different from indie-rock or metal in 2013?

Less and less in the U.S. and most of Western Europe. Punk in 2013 is obsessed with nostalgia perpetuated by festivals where if you pay enough for a six-day all inclusive pass and book your flights and hotel rooms in time, you can see any punk band that ever existed, albeit older and uglier and with their "classic hits" funneled through a fancy sound system manned by the shitty sound guy employee of whatever club or productions company is "making punk happen" at the moment. Way too many current bands exist mostly in the hopes of playing these festivals, or of "taking the next step" and putting out records on a larger "indie" label. There's no actual danger or excitement in any of this. Fortunately, there's a handful of punk scenes in the U.S. that, while maybe still mostly lacking the ethics that were important to so many punks in the past, at least keep punk dangerous. We are happy when we hear about punks playing generator shows and blowing up abandoned cars at abandoned strip malls in New Orleans or flipping cars and shooting fireworks at cops in Boston. Chicago punk gigs can often be really boring and full of head bobbing adult fans of independent hard rock based music, but also often enough there are gigs where everybody risks hospitalization by just being there and that also makes us happy.

What makes life worth living?

Ice cream, mangos, mutual oral sex, freight trains, deep dish pizza, los Monjo, skate bowls, Paul Henry, cliff jumping, bong rips, *Austin Powers* (*International Man of Mystery* and *The Spy Who Shagged Me* in particular), dark chocolate, riots, the beach, Three Happiness [restaurants], free food, Paul Henry, the Bean (you know), elotes, cenotes, Ratsia, and curry. That's it.



ANARCHY IN LYNN

I'm not sure if there's a heaven or hell but, if there's a hell, there's a special place there for the person who invented the speed bump. I just spent a shitload of money—I don't want to give the exact amount because it's not good to see an old man cry—to fix the alignment and rear struts on my car. I'd imagine one big reason the car was out of alignment is because of the gauntlet of potholes all over this area and those blasted speed bumps. I was driving *very* carefully over them when I was out doing errands a little while ago because the last thing I need is another re-alignment. But, hey, fixing the roads? You need tax money for that. That's one of those socialistic services provided by the gummint. I'd like to send my car repair bill to those anti-tax terrorists who don't

want one more red cent spent to repair the infrastructure.

But it's finally springtime around here, the snow has all melted and I'm able to get out and a walk by the beach in Lynn more frequently. I lived in Lynn for over fourteen years and in the same apartment for the last ten. Lynn is basically a decaying blue-collar city, about 20-30 minutes north of Boston, riddled with crime and poverty, although there are nice parts. We were kind of on the border of the nice and not-so-nice, but our apartment window did look out onto the ocean. Some days, during low tide, there was a vile odor that came from the beach—it essentially smelled like someone took a dump outside—but you developed immunity to it after a while. It's also home to the best burrito place around here, Tacos Lupita, which we only discovered in recent years. I know you folks on the West Coast and in the Southwest are real snobs when it comes to Mexican food and don't believe anyone in these parts can make a good burrito. You're wrong—it's just as good as the awesome burrito place that fellow *Maximum Rocknroll*-er Allan McNaughton took us to in the Mission around five years ago. I forget the name of the place but Lars from RANCID was at the next table. I didn't ask for an autograph.

We've been here in Peabody for almost sixteen years and, while I don't miss that odor (when I encounter it now, I wonder how I stood it for so long), there are still certain things I miss. Not the least of which are the interesting assortment of people who lived in our building. Well, some of them. We did have a neighbor who indulged in S&M games with his wife and you could hear it through the wall when in the bathroom. There was the crazy 50-something wannabe torch singer who lived down the hall and threatened to have me arrested because I said hello to her one day. She thought I was stalking her. She thought EVERYONE was stalking her. There was Dave, the building super, who didn't do much super-ing or maintenance. A tradeoff for no increase in the rent in the time we lived there, I suppose. We had a gaping hole under the shower-head for the last several years we lived in the apartment and the toilet ran incessantly. Dave was usually drunk and, sometimes, he'd start playing bad blues guitar while inebriated. He's no longer with us. I ran into Helen, one of my favorite neighbors, a while back while taking my walk and she told me he'd died from his years of alcohol abuse. He was probably in his 50s. I can't say I'm shocked.

Anyway, as I said, we've been gone from there since '97 but I can't completely cut ties. I park near our old apartment and it's a nice walk route, three miles in a shade under an hour. Near the end, I sometimes walk down a set of stairs to a walkway that gets closer to the ocean with a rail on one side and a wall on the other. The graffiti changes regularly and I'm not always sure what it's about but there was a time I was thrown for a loop. Was that really a SUBHUMANS logo? Along with anarchy and peace symbols and the legend "class war"? In all the time I lived in Lynn, it wasn't much of a punk enclave. Sure, there was a hip club at the end of the Lynnway on the Revere border, the Main Act, that booked the RAMONES, SPECIALS, CHELSEA, PERE UBU and MAGAZINE but that was in the late '70s/ early '80s. I do know some people into punk and hardcore who grew up in Lynn. Al Barile from SS DECONTROL grew up there, albeit on the other side of town, in one of the nicer sections. In fact, there was SSD graffiti for years on a set of rocks on Rt. 1 in Saugus, not too far from when Al lived and it was later changed to graffiti for his terrible rock band Gage and has been painted and repainted over countless times in recent years. Pete and Jay from DISRUPT lived in Lynn. In fact, Pete used to work at the convenience store around the corner from our apartment and I'd buy my newspaper from him. Before I finally got rid of my PO Box in Lynn about three or four years ago, I'd run into him from time to time.

Lynn has a large African-American, Latino and Asian population, along with an influx of Russian and Eastern European immigrants. So, when I lived there, the music you would hear from vehicles going down Lynn Shore Drive would be a mix of hip-hop, Latin music and, occasionally, classic rock or metal. Lynn was definitely a headbangin' town for some people. AEROSMITH and MOTLEY CRÜE both played at the Manning Bowl in the 1980s. I listened from outside because I was too much of a cheap bastard to pay for it. In the mid-'60s, the ROLLING STONES played the same venue.

But SUBHUMANS graffiti? I have to admit I was surprised. Maybe it's nothing. Just bored teenagers. Vandals. Who knows? But it wasn't something I expected to see while walking along the seawall on Lynn Shore Drive.

MUSIC YOU STILL PROBABLY DON'T HEAR IN LYNN ALL THAT MUCH...

Quite a bit of volume-driven fodder in this month's musical selection. *Bruises* is an appropriate title for BAD AMERICAN's latest 7"EP. As with their previous releases, the songs bash away in mid-tempo fashion and Ray's vocals are nightmarish as he barks out the bile-filled, fragmentary lyrics. And he seems to like it—*"Gratified by pain/Satisfied by pain/ Completion by pain..."* Or maybe it's just an observation on how people go through their lives accepting their plight. Whatever the case, the rage comes through in every respect. (1124, www.1124records.com)

Nightmarish is also an apt description for the BILL BONDSMEN on the third two song 7" (*Peasant Under Glass* and *Dead)* culled from the Bondsmen's late 2011 recording session and well worth your attention. Guitar lines that are textured and slashing and an overall dark ambiance, as usual, with Tony's maniacal vocals at the core. It's a fucking crime they had so much difficulty getting a Boston show (it's who 'ya know, I guess, or if you're on the pre-approved cool list) and had to play with two shit indie rock bands in front of a handful of people. These guys are the real deal and creating hardcore that stretches the parameters while not losing one iota of intensity. (billbondsmen.blogspot.com)

The first song on BORN WRONG's new 7" is called *Torch the Place*, there's a burning building on the front cover and that could apply to this four song 7"s contents. (yes, I know...) Dirty, nasty'n'ugly hardcore in every aspect. Butcher-block riffs, pounding bass and drums and throat-rending vocals. The thickness in sound approaches crust territory or Swedish hardcore, especially with the guitar trills for "Always Here to Help." A good amount of aggro and you'd better make sure you lift the stylus before it gets ruined by the lock groove exhortation of "FUCK" that wraps things up. (Schizophrenic, 17 W. 4th St., Hamilton, ON Canada, L9C 3M2, www.schizophrenicrex.com)

BURIAL recently toured the US but didn't get to play Boston. They stayed with me, I got the t-shirt, I got the back catalog and I got their new 12" *Renegade* and, after hearing it, I wish to hell I could have seen them play. Their first full-length in many years is a throttling, power-packed disc. A strong Japanese influence although that's not the only element—there are Swedish touches and even a DIE KREUZEN-by-way-of-VOIVOD guitar line for "Swines." I suppose I could go into deeper analysis over the various strains of worldwide hardcore and punk that pop up on these compositions but I think I'll just tell you this is an ass-kicker and shows them

in fine form after a decade as a band. Burial's 2005 album was called *Never Give Up... Never Give In* and they appear to be following that creed. (Hardware, www.hardware-records.com)

KREMLIN are a Toronto band with a member of the SCHOOL JERKS playing rough-sounding thrash, DISCHARGE-inspired and occasionally MOTÖR-ized hardcore/punk/rock. It's a combination of those influences although "Duped" is about as blatant a reworking at "Protest and Survive" as you'll ever hear. The recording on this self-titled 12" EP is demo quality, with a stripped-down ambiance and that works in their favor and some of the guitar lines are scorching. (Beach Impediment, PO Box 8335, Virginia Beach, VA 23450, www.beachimpedimentrecords.blogspot.com)

If you crave total aural terrorism, look no further than KROMOSOM on their second album *Nuclear Reich*. White sheets of guitar mayhem, gutteral howling but there are distinct songs here and it's not all indecipherable noise, either. "Culture Degeneration" is an anthemic stomper that intersperses blinding speed with a sing-along chorus and is that a No Future records guitar lick I hear at the start of "Media Control"? In the main, though, these songs are delivered in full-destruction mode, as Yeap howls and shrieks will all the rage he can muster. Best experienced live but this will still get the blood boiling. (Distort Reality, www.distortreality.storenvy.com)

Closer to (my) home, there's the debut demo by SAVAGEHEADS. Members of MALE NURSES, BLOODKROW BUTCHER and NO SIR I WON'T playing punk in an early '80s UK vein—PARTISANS and ABRASIVE WHEELS come to mind. Done at a fast clip and both feisty and catchy. And I don't have to worry about getting poked by a sharp stud on someone's leather jacket while listening to this. (No address on tape but it's being carried by various distros)

Another demo comes from Philly band the BROOD, with members of LOST CAUSE, WITCH HUNT and others and, as you'd expect, this is aggressive, energetic hardcore punk that's not all that different than their previous aggregations. Bruising guitar riffs, driving bass-lines and walloping drums, topped off with Ned's gruff vocals, given strong backup by Janine. A sense of despair emerges from the lyrics—the timeless laments about power and corruption, mindless religiosity, although they express a glimmer of hopefulness (wishfulness?) for "One Day." A potent musical display. (www.filthybrood.blogspot.com)

Lastly, in a different vein, there's FAMILY CURSE's first full-length album, *Twilight Language*. Edgy post-punk with sturdy bass, a whomping rhythm and fluid guitar lines. Sometimes accessible, sometimes less-so but they've got an invitingly jarring approach. Opening song, the lengthy "No Return," had me thinking of the underrated '80s band BREAKING CIRCUS, a Minneapolis band who crossed the angular stuff with a punkish drive and that's definitely the case here and several other tracks. "NY NY NY" is a paean to or, more accurately, a pan of their home city—well, the increasing number of assholes populating it, for one thing, and it has a real down'n'dirty feel. On "Trench Warfare," Erick Bradshaw's vocals are a combination of agitated and sarcastic and the music pounds the point home with authority. Challenging and unsettling—both of which are assets, in my jaded opinion. (Doormat, 14 East 4th Street, #823, New York, NY 10012, www.drawingroomrecords.com)

AND, FINALLY...

Before closing, I'd like to offer a tip of the hat to Mykel Board, who recently left *MRR* after 30+ years. In fact, he'd been doing his column since this zine was in the single digits for issues. There was once a Boston radio talk host named Jerry Williams and the highest compliment he'd pay someone was they weren't boring. In fact, I won a cool-as-fuck t-shirt with Jerry's face on it and the words "Jerry Williams says I'm not boring." Mykel's columns could be funny, enraging or a combination of both. Even poignant at times. I didn't always get or necessarily approve of his strange kind of wit, to quote "Final Solution" by PERE UBU. But he was never boring...

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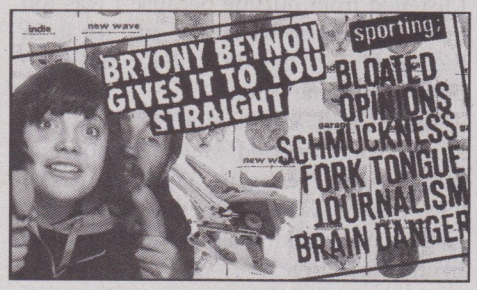


Hey. I'm thinking about the water cannon. I can't get that image of a lone woman being shot through the air during the uprising in Istanbul out of my head. My government has just spent £1.3million pounds on what it calls an Aquatic dispersal method, in anticipation of riots this summer, so confident is it in its policies. I see footage from Turkey and Stockholm and quake with fear and rage. The closer to home spectacle, naturally unreported, this week of anti-fascist activists being targeted and then snatched from crowds and piled into usually tourist-pleasing double decker buses was a chilling one, all the more so given that they were there to prevent violent organised neo-Nazis stirring up hatred by marching to the national war memorial (no prizes for screaming ironies here) in the wake of an isolated attack on a serving soldier. All these things bring me full circle around to why it is that we are less of a threat when apart, alienated, dispersed, and of course why that makes it all the more important that we push against that. And she is not a lone woman. On a related note, here is a transcript of what I said at Ladyfest Philadelphia 2013.

"While I was sitting down thinking about what I could read for this session that wouldn't be insanely dull or obvious to everyone, and just generally freaking out that I'd been invited to do this, it occurred to me that most of the good things that have happened to me in my adult life have been down to friendships made with punk women. I think that friendships, and relationships generally, are often overlooked when we think about the outputs of independent organizing and the broader significance DIY cultural production. The bonds built over this weekend, for example, may last only for a few minutes, in a workshop in the queue for the loo, or may last lifetimes and cross every possible boundary, and I think it's easy to understate the value in that.

To reach out, and to actively refuse alienation from each other this has political power, too. How so? I am sure I don't need to tell that you alienation is the logic that greases the wheels of both capitalism and patriarchy.

In a world that would have you tear each other apart just to bet on the winner, making friends is a radical act.

Refusing that position that we are socialized towards regarding other women, which is very often one of automatic suspicion and skepticism, this takes work, humility, courage. Maybe I think this way, and put this much importance on something so simple because as a kid, despite being the youngest of three girls, when I started getting into punk I was literally starved of other women to share in

it with. I am from a provincial area of the UK called South Wales, which had a tiny punk scene that wasn't just dominated by straight white men, it was all men, well, boys. So my first exposure to punk and hardcore was little more spinkicks and snide comments, yet I was totally hooked. Confession: I was never a Riot Grrrl—I was fifteen years too young, and in any case Riot Grrrl in the UK and by extension Ladyfest actually was always more indie-rock or twee territory (Julia Downes has done some amazing work on why this is) and didn't engage much at all with the DIY aspect of things, much to my sadness. So, I found feminism not through punk rock but through school, and it took me a while to join the dots.

I spent a really long time as a teenager getting into hardcore developing that kind of weird complex over why there didn't seem to be any other girls around me into the same stuff. This included all the lazy internalized bullshit about girls just not getting it maaaan, and the supposed inadequacy of female voices, or of female bodies being "unsuitable," somehow, for hardcore and its sacred dude circle. How I didn't implode from self-loathing I don't know. This being before the days of a fast internet connection, initially I didn't even consider that I could or should learn an instrument or take part in any way beyond being there. When that moment did come, I still remember the dismissive laughter echoed around the car the night I asked if I could be in the latest (probably horrendous) band that my school friends were plotting.

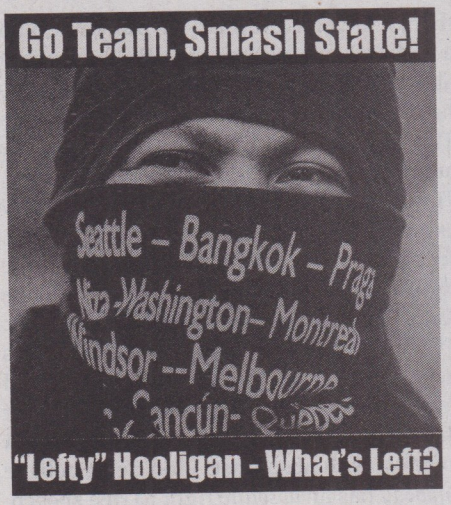
Being alienated by boys and obsessed with noise, I filled in the gaps where I should by rights have been at band practice, by collecting old records diligently, resigning all hope of ever hearing a voice like mine break through the static or any kind of female or queer subjectivity in the music.

John Peel called the "DIY" idea has been called punk's atom splitting moment, so once you realized you could do it all without external endorsement, power, there was no going back. For me, the moment, or series of moments, when I began discovering the suppressed histories of all-girl or women-centred hardcore and punk bands, incredible bands, from every possible country and era, represented a second-atom splitting moment for me. It changed the game, it changed everything. It directly coincided with me starting to make fanzines, to write about punk and my experiences and then to actually play music.

As per the old adage "you can't be what you can't see," discovering this secret lady underworld underneath the punk underworld, one that existed parallel to the dominant timeline of hardcore histories that I knew about, was to break once and for all with the doubts that hound every kid whose wrestling with identities. I switched suddenly from being a teen girl with an arbitrary but apparently undying passion for aggressive noise, to feeling like next in line to fuck shit up, part of a lineage, somehow, of amazing women who'd been key to the legends of different scenes around the world, that had made positive changes to not only their music scene but crucially—so, so crucially—the wider shitsystem beyond it.

Virginia Woolf, not an obvious punk icon, said of women's writing "we must think back through our mothers" and I think the same holds for women in underground DIY music and art. The idea of a matrilineage is a super powerful one. I wrote a chapter of a book recently that's an anthology about the idea of the all-girl band in music history. It's called *Women Make Noise*, and my chapter is about the women of international DIY punk and hardcore, so everyone from Chalk Circle to Tozibabe, Fire Party to Hysterics. The other chapters are about everything from '70s prog or 1920s skiffle groups, Motown etc. While the groups and artists mentioned in these other chapters face many of the same issues and struggles in being heard, not one of them had the concepts of self-organisation and self-determination at the very heart of their culture in the way that punk does.

Our ability to network ourselves, and to create our own platforms should speak perfectly to the idea of circumventing established powerbrokers for our own ends, indeed the systems and the impulses are already in place to overthrow your local sexist promoter or DJ. It's our lifeblood, look around you, we know how to organize! And yet, and yet, I'd wager there is no punk community without *some* kind of structural problem around equal access, recognition and acceptance for people who identify as women. And that is of course because DIY and punk is not a vacuum, however much our romantic hearts might like to believe it is, and we are all subject to the poisonous inequality of the wider world. This is the heart of our Catch 22. We can only work to slowly detoxify our immediate surroundings, and then go from there.



Memory is a motherfucker.

Bill Ayers
Fugitive Days: Memoirs of an Anti-War Activist

So, I get this email from Mykel Board. He's asking me to write, in my column, pro or con about *MRR*'s recent decision to shit-can Mykel from the magazine. He's appealing to me as one of two of the surviving columnists from *those days*, but whether I'm for or against, he doesn't want this action to pass quietly.

Okay Mykel, I approve of what MRR did. Let's start with the basics. This has never been about freedom of speech, or the threat of censorship, in the pages of MRR for you or for any other columnist under the current editorial regime, or even when Tim Yo ran the show. Yes, you occupied a rather privileged position when Tim Yo was still alive. He rarely, if ever, to my knowledge tampered with your columns, even though you constantly complained that Tim and *MRR* were on the verge of violating your precious right to free speech. I joined "Tim and the Gang" in July of 1991, shortly after moving to the Bay Area. After cutting my teeth on laying out the now defunct Classifieds Section, I started laying out the Columns, which I've been doing ever since. I remember once when you demanded that we print a picture as part of your column, a picture of a black stripper as I recall. In your column you asked that your readers rally to complain to the magazine if we didn't print the picture. Needless to say, Tim printed the picture.

I contend that this has never been about free speech or censorship because Tim was not a free speech absolutist. He never believed *anybody* had an *absolute* right to free speech, including you. He liked that you pissed people off, and he liked the controversy that the magazine enjoyed

thanks to your columns. He put you up on a pedestal as a consequence. But he was not above censoring people whose opinions he didn't agree with. Case in point, when Tim fired Jeff Bale for his columns at the annual general meeting December of 1993. Tim argued that the opinions Jeff regularly expressed in his columns were rightwing, reactionary, and little different from the rightwing reactionary tripe that could be found in mainstream media of the day. That full-to-overflowing meeting was held at the old Clipper Street house, and I attended it. I participated in firing Jeff Bale, wholeheartedly, because I too am not a free speech absolutist. I too don't believe *anybody* has an *absolute* right to free speech, including you.

For Tim, the issue was always about editorial policy and control of *MRR*. I'll get back to this point in a moment. For now I'd like to bring up one longstanding *MRR* columnist who had a history of continuously being censored by Tim Yo, as well as by the coordinators who followed. His columns were perhaps the most censored in the history of *MRR*. I'm talking about Bruce Roehrs. Bruce loved a style of rock music—including oi!, street punk, and skinhead hardcore—that was decidedly un-PC in lyrics and politics by *MRR*'s standards, then and now. A Roehrs music review was nothing without ample quotations from this or that song's often nationalist, sexist, racist, or white supremacist lyrics. Beginning with Tim Yo, and continuing through every subsequent set of *MRR* coordinators, Bruce's columns were regularly examined and his words routinely expunged, to satisfy the magazine's standards of political correctness. Yet Bruce always deferred to this editorial control, good-naturedly accepted the changes to his columns, and continued to write for a magazine whose biases time and again infringed upon his self-expression, until the day he died.

I've read you yell and whine and throw shit-fits in print about Tim Yo's entirely sham attempts to censor you, as well as the more substantial acts of censorship of your columns by coordinators since Tim's death. I've even read of your faux outrage that lasted all of a New York minute when Jeff Bale was fired. But where was the anger at the ongoing censorship of Bruce's column? Where was the indignation when Bruce's columns were cut? When did you urge your loyal fans to write MRR to "Free Bruce Roehrs!"? It's too damned easy to point out your fucking double standards.

Which brings me back to the issue of editorial power. Tim Yo was all about that, when it came to *MRR*. When Tim was diagnosed with non-Hodgkins lymphoma, he made plans to pass on the magazine to the shitworkers and contributors. That began with the plan for a "Gang of Four" of dedicated super shitworkers, which eventually evolved into an extended Board of Directors and one coordinator, then two; a scheme that became reality immediately when Tim Yo died. That structure remains in place to this day. I was part of that effort by Tim to turn over *MRR* to the punks from the beginning. I remember when Tim said that there would be only one rule: *MRR* always had to be printed on newsprint. Newsprint forever! I even remember when Tim said that we, the original Gang of Four, and the subsequent iterations of Board of Directors plus Coordinators shouldn't fire you, Mykel, just because your columns pissed people off. This last desire on Tim's part was never chiseled in stone however, or more precisely, never written down anywhere.

Finally, I remember asking Tim, pointblank, sometime during the transition period about what we should do if you turned out to be a rightwing reactionary asshole, just like Jeff Bale. Could we fire you? Yes, Tim said, we could, under those circumstances. I pushed further, and made it clear to Tim that we, as the future editors-in-chief of *MRR*, could let you, Mykel, go under certain conditions. Tim said that it would really have to be justified, but that yes, you could be fired. In other words, you weren't sacrosanct. You weren't an MRR columnist in perpetuity. Your tenure at MRR was not for life.

The myth of "Tim Yo's legacy to Mykel" abides, if not in MRR, then in your own mind, Mykel. Certainly, it contributes to your sense of betrayal at being fired by MRR. Your first sentence in your email to me read: "[P]robably know by now that I've been canned by the current *MRR* regime (Yes, in violation of Tim's instructions)." I would argue that the myth has contributed to a sense of entitlement on your part as well. And here's where I transition from the realm of subjective memories into personal opinions. I won't spend much time detailing your petty indignation in your columns, your facebook page and your blogs, whether or not you have been truly censored by the "current regime." Or the thorough intransigence on your part to carrying out even the simplest requests on the behalf of *MRR*'s coordinators that you reply to letters printed in *MRR* critical of your columns, despite having done so when Marc Rentzer wrote a critical letter of your 9/11 column. Your churlish, petulant, and childish behavior toward *MRR* coordinators, past and present, has often amounted to conduct just short of harassment, in my opinion.

This infantile bravado, this sense of entitlement and escalating aggression, this mixture of braggadocio and insecurity is behavior that reeks simultaneously of desperation and resignation. As such, it suggests to me "suicide by coordinator." Much like its namesake, you seem to have deliberately provoked *MRR*'s coordinators to fire you, an intentional act of literary suicide within the pages of this magazine because, basically, you appear to have been tired of writing for MRR and you wanted to end your involvement with the magazine once and for all. *MRR*'s coordinators honored your literary death wish, and obliged you by shit-canning your ass.

I say this, all of the above in fact, having always liked your columns. I have rarely agreed with what you've had to say, but I've always enjoyed you saying it. It goes without saying that no, I don't think you have the right to say what you have to say, not in the pages of MRR. But now that you can no longer say it here, in MRR, I'm sad to see you go.

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@mac.com.

"The secret decisions of the secret courts must remain secret in the name of security."

—FBI director Robert Mueller

From the outside looking in, this is the way I see it: With its boundless arrogance, it was only inevitable that the West would start losing. Not that the East is anywhere near to push the balance in their favor. Actually, unlike the West, the East doesn't want total hegemony because the East knows that once you're at the top the only way ahead is down into the abyss. That's not to say that the East is beyond criticism, quite the opposite. The East is just as bad as the West.

Everything is as it always was. The only recent change—that we're now allowed to see thanks to courageous individuals leaking secret state poison—is that the West is copying the methods of the East as well as continuing its previous pretend-play of being lawful. It's because the West thinks that the East is moving up in line. The old joke. Like the West, the East has long been torturing, strangling, murdering and betraying its peoples. Now the West is doing all that, like it always did, with a new set of justifications. I mean, come on, it's all a joke, really. Take your "hope" and shove up your arse.

"As the watchmen cannot be seen, they need not be on duty at all times, effectively leaving the watching to the watched." —Jeremy Bentham

This weekend I went for a walk with my girls through Hackney. We came up a street I never been before. It's one of those wide grandiose avenues where no public transport goes that runs parallel with busier streets that millions pass every day. What was notable about this particular street, or road, whatever, was that every house on the street looked like it housed billionaires. Expensive cars, even vintage cars, lined the front of all the houses, otherwise covered in exotic flowers and plants. Five minutes down the road the peasants are locked up in council blocks (no cars, no flowers). In my social circles, "Hackney has gone upmarket" has been a regular conversation for at least a decade. To walk down the murder mile" on a Saturday night you'd be excused for thinking you'd been transported to fucking west London. It looks like Chelsea. Ugh. But even so, the upmarket street with all its white middle class liberal pretentious shit made me realize that actually this illustrates what has driven the decade long transformation of East London. It's rich people—potentially with very different ideas and believes to the man on the street—who have spearheaded these large scale movements of people into former slums, and in the wake of the rich elites buying up all the cheap houses (earn the most, pay the least) legions of young people move in (like a social-cultural *Einsatzgruppen*). You might think that artists, painters, musicians, designers, poor people with class, people who drink at bars every weekend, in short "the young," you might think that it is these fucks who set the dominant trends in life, for good or bad. But that's not the case. The scum always follows the money, that's all. It's a very depressing revelation.

"One way to change / Armed Revolution / Fuck All Fucking Shit" —Skitslickers

I can't think of a better time to be writing radical political and committed hardcore punk protest songs. But most of you seem to be more interested in performing a particular (musical) style or pose of an antiquated hardcore punk, but crucially doing so without the protest, or not doing anything at all interesting, just jumping along, taking part in the DIY community, shouting and screaming, all the while "wearing a punk t-shirt is like a *protest in itself, maaaan!*" I am bored with it all. In short, don't send me your demo tape (US raw punk bands read again).

My aim in 2013 is to cleanse my record collection of American punk bands. You can think of it as a boycott against US government / militaryindustral complex / US hegemony / US cultural imperialism. I'll start buying US punk records again when US punk bands revolt against imperialism.

Drunken Boxer

I've been playing some new records lately and I guess I should write about them. The new BLACK AND WHITE EP on Hardcore Survives continues the Tokyo-based bands' BUZZCOCKS-inspired punk '77. Fucking punk attitude always. BLACK AND WHITE's on a roll. Someone should force them to do an album, or not. Anyway, the two EPs are enough. I want the third world war too! Eight years ago I was in a dark place. My long-term partner had dumped me and decided to fuck every guy in London. I had to move out of my flat and drag all my stuff into a run-down flat-share that was really scary. I felt like a total failure. It was great. I wrote bad poetry, got drunk every day, took class A drugs at work, excelled at skateboarding and experimented with innovations in seduction and lovemaking. Life was great. Anyway, that autumn I listen to the WARPAINTED CITY INDIANS LP *Terror Boogie* all the time. I remember that I did not care one iota about the band, I did not even want to know who they were, I just dug the hard boogie rock music. Somewhere between GBH and BROKEN BONES and MOTÖRHEAD, but performed by members who used to play in Japanese hardcore bands. Well, WPCI's entire recorded and photographic material has now been reissued on a LP (discography), CD/DVD (live and video) and soon on separate reissues of all records on original format. I got the CD and the LP and apart from being packed with like a million amazing photos and posters, stickers etc., musically the reissues sound absolutely great. Might be a bit pricey to import and you might wanna consider to just get the originals for just a little bit more money. But these reissues set a very high standard of quality. Yesterday I was playing the LP while drawing dogs with my daughters. My wife came in and told me to turn off the music ("Because it's tiring"), but my daughter told her that, "Daddy can do whatever he likes, because it's Father's Day." Funny, cute even, but totally uncool. I am no longer cool. Was I ever? Does it matter? It's 2013. Deal with it?

Hey livejournal. I'm having some feelings this morning so I want to tell you about them.

Maybe you knew this about me and maybe you didn't, and maybe this is true for you too or maybe it isn't? But I don't feel like I've ever had a community. I've had friends and lovers and family and stuff but when people talk about, like, finding themselves in a town they've never been to, spotting some punkers or queers, and ending up with a place to crash or some folks to go to the pizza spot with? I've never had that.

Part of it is the way I grew up: not trusting friends enough to let them get close to me because I didn't trust myself enough to get close to me. I was like, intently oblivious about my own queer and gender stuff until I was out of high school because exploring that shit at that point would have been heartbreaking and dangerous. I didn't even learn to trust myself enough to know what I was feeling until, like—well I'm 34 now and I'm still working on it. It's hard for me to trust anybody.

Another part of it is the fact that I'm a woman. Look, I know that I'm painting a target on my forehead saying this in *MRR*, but it's hard for me to trust dudes. A lot of women feel this way. We live in a patriarchal culture that doesn't give men a lot of tools to, like, not be dicks- and in fact gives them, like, every incentive to feel entitled to women's time and energy without feeling obligated to give back in the same way. All dudes aren't jerks, obviously, and a lot of guys realize this and do a good job with it—but like cops, there's no way for me to know if a dude is One of the Good Ones when I

see him walking toward me or wherever.

With queers it's kind of a different thing because there's a lot of talk about not being jerks, and about being accountable, and about support and diversity or inclusion or whatever, but it's been my experience that that stuff is often a lot more theory than praxis. See I'm trans, right, and in queer communities, there's this narrative that being trans is about Liberation From The Gender Binary—but in practice, because my queer community grew out of the Lesbian/Women's Communities of yore, what this often means is "liberation from having to be a woman." Which like, that is great for people, I'm glad you're feeling liberated from that. Being a woman sucks in a lot of ways! But like, I'm trans and I *am* a woman. Being trans is not about that kind of liberation for me at all.

This is why I don't trust queers I don't know. I've had so many experiences where some cool queer punker who Knew About Gender wanted to explain to me about how cool it was that I seemed cool because trans women are usually awful for this reason, that reason and that reason—and then couldn't understand why that made me feel fucked up; or just couldn't get their head around my not wanting every rando on the street to know I was trans (I don't want to blow your mind, but it's because people treat trans women poorly); or every time a white trans guy or female-assigned genderqueer person made a thing explaining about how dangerous it is to be trans because of all these statistics when, actually, it is mostly dangerous to be a working-class Black or Latina trans woman, not a college-educated white trans* person; or every time I've entered a space full of queer folks and had to prove that I was cool or okay or whatever, just because they read me as a trans woman and then had no idea how to talk to me like a human being.

I lived in the Bay for four years and felt all fucked up pretty much the whole time. I was like, I keep going to these house shows and performance nights and readings and there keep being trans people talking about being trans, people keep trying to be nice to me, but I keep feeling all alienated and invisible, what is going on? Every collective house in the East Bay had at least one trans guy and no trans women. It wasn't until I moved away and started to parse out the way that, like, everything about being trans that I was seeing was about how masculinity is cool, and talking about how packing a cock in your UnderArmour boxer briefs was like brave and empowering. Or endless performances by cis femmes who viewed femme as a kind of trans identity, who wanted to talk about how hot they were for masculinity in their partners. This wasn't being cool about trans stuff, this was being cool about trans stuff in female-assigned trans people, and then assuming that that coolness was relevant to male-assigned trans people too. If you do the math thing where there's a four on each side of the equals sign so you can erase both of them, then look: this is expecting patriarchy to affect men in the same way that it affects women.

(Meanwhile, the guys behind the counter at the E-Z Stop on Shattuck were laughing at me to my face while I was buying a sandwich and then calling me a tranny when I left. Those were pretty much the sides of the leaving the house coin when I was in the Bay.)

Eventually I had to start framing The Queer Community and myself as broken up, just in order to be able to get through a day. I was like, the queer community is my ex, we see each other at shows and stuff but I'm still mad, she hurt me pretty bad and I don't trust her to change.

And obviously we don't need to talk about attitudes about trans women outside queer communities, right? I've already told you in this column about how shitty it felt to read Kim Gordon chuckling with Chloe Sevigny about what "freaks" they both think trans women are. We don't get to have heroes and all that but still it's just like... okay, world, I get it, I don't get to have a community, I get it, you can stop telegraphing that shit at me. I promise: I heard.

And look, I named this column We See Through You With Imogen Binnie instead of Being Trans Is Hell Of Alienating With Imogen Binnie (or God Shut The Fuck Up About Trans Women Already, Imogen Binnie, We Get It) because I don't fucking care, I'm used to it, I've made my peace with the fact that people do a shitty job with trans women. This is old news and it's boring and like, last night demoed a new song for this mysterious new band I'm starting. I just scored a copy of the Daïtro / Sed Non Satiata split, which is apparently kinda rare? I don't know, I don't know shit about collecting records, but can we just talk about French screamo that sounds like it came from the Emo Before Guyliner era?

Nope. 'Cause *Maximum* ran an interview with Kathleen Hanna a couple issues ago and I need to PROCESS.

Before we go further: I'm not going to tell you not to listen to your old Bikini Kill records, or that you're an asshole for ever liking anything she's ever done, or literally, that you need to do anything. The Julie Ruin record was my favorite for a while too, and it rules that *Maximum* ran an interview with Kathleen Hanna by a sixteen year old. I just want you to know that Kathleen Hanna is a major reason that I feel like I can't trust queers and I can't trust punks, and therefore a major reason that I feel like I don't get to have a community- but you can do what you want with that.

Look, there's no reason for anybody reading this magazine to care about the Michigan Womyn's Music Festival, because that shit is not punk. Basically MWMF is this week-long women-only music festival that has been happening every summer since the seventies, except the only women who are allowed are cis women. (Well, and trans men.) But definitely not trans women. For like a decade and a half there was a protest that happened nearby called Camp Trans, where I organized for a few years. It was rad but it didn't work, Michfest still doesn't want trans women to attend.

Who cares, right? Some stupid festival. Except this thing happens where I meet somebody who seems like a cool queer, talk to them for a while, find out eventually that they go to Michfest, and end up realizing: I cannot trust anyone. Nobody has to be accountable to trans women about this shit anywhere, ever. It is this insidious thing that sneaks up on you every time you go to a party or a reading or something: one of these queers to whom I've just been introduced goes to Michfest. I mean, I think it is clear how that would make a trans woman feel fucked up, right? "Oh yeah I am good friends with someone who spends hundreds of dollars every summer to support a group that defines 'woman' as 'not you.'"

Kathleen Hanna's band Le Tigre played at Michfest in 2001 and 2005.

Now, whatever. I could write off this tacit endorsement of the idea that trans women are not women and get on with my life, if EVERYBODY IN THE WORLD didn't love Kathleen Hanna so much. Over and over this reinforces my mistrust of queer people: if I come over to your house and you've got a framed Bikini Kill 12" on the wall, I'm like, that's cool, I'm stoked that band spoke to you that way—they spoke to me for a minute, years ago, too!—but what you are communicating to me is that you don't care enough about trans women to, like, have at least a sort of complicated relationship to Bikini Kill. You know? I understand that Kathleen Hanna has done a lot of cool work and is really smart in a lot of ways, but what you need to understand, with your Bikini Kill record on your wall, is what your apparently uncomplicated relationship to

this artist's work says about your newly complicated relationship to me. Or maybe more specifically: my new mistrust of you.

Just so you know, this is the background noise of my life and the lives of a lot of my friends.

Take my life, please!

ENDNOTES

1. My blog is called keep your bridges burning and my email is imogen at that blog, if you wanna talk about it.
2. Confidential to Kathleen Hanna: You've said that you think trans women are women, but your actions have clearly shown otherwise. If you're reading this, would you please just fucking apologize for playing at Michfest? Apologizing's easy and until you do, you're a hypocrite.
3. You can still buy this book I wrote called Nevada at topsidepress.com/nevada.
4. My band Correspondences might play some shows again even though we all moved away! There are free mp3s at correspondences.bandcamp.com.
5. Next month's column won't have anything about gender. It's straightup just gonna be two thousand words of Robocop fan fiction, I promise.

From time to time I recommend a book in this column. I finally got a chance to read Timothy Snyder's *Bloodlands: Europe Between Hitler and Stalin*. This book attempts to deconstruct then integrate the overlapping years of Stalinist and Nazi repression, purges, war and holocaust in the borderlands between Germany and the USSR. Most attention is paid to Poland, Belarus and Ukraine as the sites of the most horrific atrocities and bloodshed in history. The book makes for chilling and unsettling reading, even for those used to studying the crimes of ruthless dictators. By disentangling the separate overlapping national and ideological histories into an examination of man's inhumanity, to man on a mass scale in the disputed regions, the author helps to explain the motives and results of this era of horror. His perspective is fresh and although he covers a vast time period and geographical area, he's able to cover all the major events succinctly and in doing, paint a larger picture of an era in which state power ran amok. His point is that as murderous as these two regimes were, they were really murderous in the zone where they came into conflict and interacted. I see a lot of raw punk and grindcore bands use the imagery of atrocity on their record covers and t-shirts. If you want to understand some of the historical forces and situations that led to these atrocities and how their perception has been altered over time, this book is a good place to start.

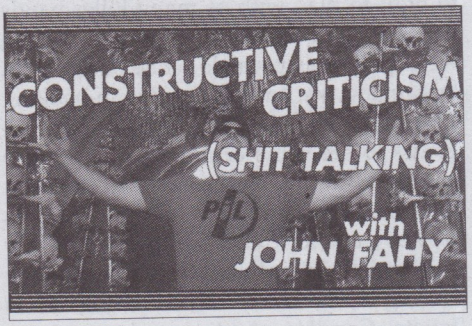
Another thing I have been thinking about lately is the changing relationship of bands to their records. In the '80s, bands would tour for a year or more to promote a new LP. That was just how things were done. The struggle was always for better distribution. The goal was to get the records into more and more stores and then to tour to promote them. Now a lot of really good records come out in ridiculously small pressings, and cost an arm and leg to boot. Some are on labels with rather limited distribution strategies. This is kind of the inverse of how bands related to records in the past. It seems like a lot of bands are fairly indifferent to the fact their records are very hard to get and expensive. I know that there is a feeling that this builds a wall of elitism and hype. But I also think it backfires in really underexposing some really good bands. I spent years in bands trying to hustle as many $3 7 inches as I could to the corners of the earth, just to get the music out there. If the internet can do that for you now, I guess there's no reason *not* to make an LP limited to 100 copies and sell it for $35, but it is certainly backwards from how things have been in the past.

I have been going to hardcore shows on the regular for 30 years now. I have seen a lot of things come and go I would like to talk about a few things I have noticed lately. Not necessarily saying these are bad, just different.

First off, beards! Holy shit lotsa dudes with beards got into hardcore. Look at the crowd shots on your '80s hardcore records. You will not see a single beard unless it's a bartender or a bouncer. Nowadays though it's like Grizzly Adams in effect.

Next up iphones. If you stand anywhere but the front row at a show these days all you see are iphone screens. I've noted before about how I thought hardcore was over-documented. I once went to a DISEMBODIED show where I was the only one there without a camera. That was in the days of chemical cameras, things are even more intense now. This really kills the vibe for me. I once read about a French painter who hated the Eiffel tower so much, he did all his paintings from right beneath it so he couldn't see it in any direction in looked. I sometimes feel like this at shows, either in the front row, or when I'm watching it on a little screen overhead like seeing Van Halen at the Capital Centre.

Lastly, the drive to rep more and more obscure and cult bands. Looking around at gigs it seems like people are sporting shirts and patches of only the most underground and obscure bands of the '80s. I went to a lot of shows in the '80s and it would have been hard to find anyone who had heard of the EXECUTE, SHITLICKERS or GAI. Only a handful of record collectors and mrr subscribers knew and followed those bands when they were around. I can say with certainty the majority of the punk crowd was into BLACK FLAG, DEAD KENNEDYS, DOA, SEVEN SECONDS and the CIRCLE JERKS. I do think it's cool that so many great bands that never got much exposure are getting repped. But part of it is a little curious. Being into some really leet, kvlt bands no one else knows kind of reminds me of young kids getting into dinosaurs. Still, I am happy to see bands I spent years seeking out, then trying to get people to listen to, moving into the front rank.



Oi to you all! Apologies for my absence, getting ready to tour has been way hectic!

For the first time in maybe a year or two, I am writing this column sitting at a desk and not slumped out on my bed or floor like the lazy shit that I am. It must be the mindset that I've been in lately, which amounts to, *"get-shit-done-in-a-panicked-furore-because-tour-is-fast-approaching-and-there-is-still-so-much-to-do-so-you-need-to-do-things-fucking-correctly..."* mode. I've got some bad habits. One of them is leaving beer bottles to pile up until flies arrive. Another is—for some daft reason—refusing to read/watch/listen to whatever you let me borrow that I am totally interested in until I take it home. Well this month the beer bottles are cleared out, the flies have been vanquished and I am listening to that PJ HARVEY CD you let me borrow! Panic begets progress in the Fahy household!

And so what great progress has been made? We finished a tour tape. Whilst recording during a program trial, my band mate Joe fretted over the possibility of losing recorded data during mix-downs of material, stressing him out beyond the already present stress of recording ourselves for the first time. This is also the first time I've ever recorded without a significant time limit and I truly loved it. There are obvious benefits; time to make an ideal mix, time to get the sound of each instrument perfected, more time for perfection in general, I suppose; less of a "fuck it, we're keeping it" type of attitude. The other glorious benefits for a schmuck like me are the opportunities to give a go to some hair-brained schemes that seem off the wall but I've always wanted to try. Sometimes I would preface an attempt at some of these ideas by saying to band mates, "Just hear me out on this," before walking in to do some weirdo vocals. I would say about fifty percent of these kinds of things actually were good ideas and stayed on in the mix. The background vocal track a la LOWLIFE stayed on, while the background vocal track à la CHRISTIAN DEATH had to go. I still could be pleased no more.

This being the band's last tour, we opted to fight to play with as many killer bands we are dying to see in a less than three-week period as possible while booking. In that regard, we have succeeded in booking shows with line-ups that make us drool and get us to see some of our favorite people in the Midwest and east coast regions. We were faced with a vehicle problem as we have added a member in the last year and had previously spoiled ourselves by touring with just two of us in my glorious Toyota Corolla... Adding a bass player and bass gear seemed to seriously spoil that party, *until* the fucking stone-cold audacity of hope asked us to ponder what if we didn't have to bring those fucking cumbersome cabs??? We asked each of our show bookers if we could borrow cabs and got zero trouble! Astounding! Head's up, DIY crew; let your fucking touring band leave their cabs at home and save on gas! This needs to be a new standard like the Euro punks easily show us up on! We will and do fucking *hugely* appreciate it. So now we fit the three-member band snugly in the Corolla. Up the fucking punks, right?

We put out two tapes before and wanted to name the tape to distinguish it from the rest, especially if it was possibly our last recorded outcome. We bandied about a few titles to one another before Joe joked that we should just call it, *Judgment Night Soundtrack.* To the uninitiated, *Judgment Night* was a stupid, very much urban-phobic movie about boys from the suburbs getting lost in the big city and running from murderous drug dealers. The top fucking notch cast includes Emilio Estevez, Denis Leary, Jeremy Piven and Cuba Gooding Jr. The soundtrack to this movie was an executed brainstorm of record company execs to pair *rock bands* with *rap groups*, such as SONIC YOUTH and CYPRESS HILL, DE LA SOUL and TEENAGE FANCLUB (my favorite track, personally, not nearly as intense as ONYX and BIOHAZARD!), MUDHONEY and SIR MIX-A-LOT(???). It all came off very awkward and amazes me to this day that everyone agreed to participate in this odd experiment for a fairly miscellaneous movie! Don't get me wrong, the movie and the soundtrack are both crappy, but I would fiercely urge everyone to see and hear them. So, name the tour tape after that, right? Sold! To attach something we worked to something that is a failed masterpiece but somehow comes up conversationally very often and is so odd you want to keep listening to it more out of curiosity than enjoyment seemed to be stupidly appropriate. Plus we didn't really give a shit.

Deciding we had only so much time to prepare, also for the first time, we submitted our cover artwork to a printer. The stand alone lyric sheet was given to a local printer, while the J card will be printed by ADS (Audio Duplication Service). From Fort Lauderdale, Florida, ADS is a new competitor to National Audio Company, who I wrote of previously and have been so backed up in the last year that they sometimes take longer than vinyl plants! No good for us, who need our tapes on the double. ADS also will print your covers (full color), provide jewel cases, shrink wrap the cases (if that's your thing) and provide a decent selection of colors to print your tape on (the most gaudy, shitty gold for us), just like National Audio Company...but they do not master the recording, which NAC does. So while their turnaround may be much, much faster (two days for 200 tapes, cases and covers!), a mastered cassette would be nice...

But fuck it! We printed our shirts. Actually, we really just recycled shirts from our European tour because again, fuck it, no one here has seen them yet! My podcast partner in crime Darren let me borrow *two* video cameras to document the viciously killer bands we will be playing with on tour. Easily one of the best aspects of tour is being blown away by the glut of bands that astound hardcore punk in the far flung year of 2013! That shit is going to be documented. In fact, it is somewhat depressing to release something of your own when the punk/hardcore world is awash with some of the best demos from new bands that surely will doom our tape to irrelevance if the title did not! *See below.*

The PERFECT PUSSY demo opens with exactly the kind of abandon and gleeful resignation I should have known to expect from a new band featuring Meredith Graves. Christ almighty. There's a magnificent mix of blurred noise, emotional outpouring vocally, and merciless, melodic forward march. Every member of this band is going full bore and right on the fucking money at every turn, executing each track with a cold, precise, methodical style that contradicts its own highly honest, emotional propulsion. As with Meredith's earlier vocal work in SHOPPERS, the delivery is pivotal to the total sum of the offering—when she unloads, I fucking believe it! There's an unquestionable authenticity to be heard in her singing that brings everything far over the top to win a disciplined listening. The layering of vocals, synth work and tight, fast charge of the band over confessional tirades make this deeply uncomfortable and yet, totally natural. It's sum of parts add up to create much of a feeling of being at home, albeit at home with your very dysfunctional family. This is a killer beginning for a band I hope to see much more from!

LONGINGS new demo is a hypnotic, plodding, tragic masterpiece that is so pleasantly unforgiving and unwavering in its declaration of decay. Western Massachusetts scarcely needs any more new killer bands, but LONGINGS are an immediate winner. This is some darkly melodic shit that seems to pull in victims with killer hooks, only to drown them in the prospect of bitter defeat and pessimism! As catchy as this shit is, it leads to a place that is dire, but on a footing that makes opposition seeming overwhelming but possible. I don't know a word of these lyrics but this is punk music that speaks volumes of message regardless. Meghan, Cole and Will's vocals all pile on to make a desperate plea for survival amid the descent. A brilliant start from a crew involved in too many other good bands to mention, current and previous. Cutting, like a loop of someone telling you bad news you already innately knew.

New bands from old friends so new that they don't even have names also await us, a seriously exciting development, as well as friends touring on brand new full lengths such as HEATS OF FORMATION, still giving their nods to the earliest free-form '90s unease.

JAPANESE WOMEN have a brilliant series of tapes out, which makes me stoked for our Alabama show with them and old friends BLACK HOLE KIDS. In Lexington, Kentucky, a member of the ELSINORES new band SALAD INFLUENCE has just released a haunting psych-punk-garage demo that murders with atmosphere and pop brilliance. With any luck, some of Madison from CLOUD RAT's new projects will join our Detroit show along with The RAT themselves. I could go on and on with how excited I am to see every band on this tour but I will spare you until the columns following! Please check out www.humancrushrecordings.blogspot.com for tour dates and the tape for download. See you on the road!

If I think about what is the essence of *MRR* for me I have to say it's a sixteen-year-old punker interviewing Kathleen Hanna or reading about Complicité Candied on the first when they made it to the first place in one of the ex-coordinators' Top Ten of Decade Zerozero list. I live one country away from the Czech Republic and have never heard of this band. Still it states that if you do something what is really good you will be recognized.

It's a lie to say we are all equal in punk because for sure if you are in a crust band your chances are higher to be recognized if you are hailing from Scandinavia or Japan. If your scene is on fire you will be in the spotlight too and for sure bands will get more attention that are from western countries, have better economies, more established roots in punk history etc. This is just obvious, if nothing else they can get more money even for shitty jobs, so they can have better equipment with which they could sound better, or at least have a specific sound. They can tour more thus be a tighter band and it matters if you can say "fuck it, rock and roll, whatever" and be just cool.

While bands from poorer or disadvantaged countries have to prove themselves and many times these turn into struggles that sound awful. This is the sad truth but luckily here is this magazine with amazing people behind it. I'm not behind this magazine as much as I'm sad to be in the position of the forgotten-from-birth, but I also mostly keep my focus on bands that were born with the advantages I listed above. So why should I blame anyone if I could be stoned too? But I also have this idea that there are things that are just that good they are irresistible, no matter where they come from.

I really believe in songs and people and whatever else their cultural outputs are, in a similar way as it was in *Bill and Ted's Bogus Journey*, where there was some higher power at play that united everybody and brought utopia for the whole world. I truly believe in this; that one day it will happen, or if not, we should strive to try to get it out from ourselves, even if we die at one point of the process. This way all the beaten and forgotten and misfortuned will find their way to rise up.

The reason why I love this zine is because it gives the opportunity to people to be able to present their lives to the world. I think even I am a good example for that because, believe me, most of the people who see me wouldn't even think that I'm being published in an international magazine and been read by others from all around the world. After all, I'm no different from you.

And I love that the people running this magazine are people who step out from this spotlight every day. They hide behind shitty jobs and don't rush themselves to grow up. I just heard that people think I'm wasting my time on hanging with younger folks who mostly act like junkies, and on setting up shows and on why I don't wanna grow up. Well the truth is even I get depressed sometimes of thinking I will at one point realize I was wasting my time on avoiding real life and that it's too late, and all I will have to pine over is my so-called heydays spent being a teen in my twenties and thirties.

But a couple days ago, while leaving my bathroom, I looked into the mirror and found my reflection smiling back at me. I saw a man with a smile of a kid who still loves things that mean nothing to the rest of the world; and I want to keep that smile on that specific face. And it is just so fucking sad that people in punk are thinking I'm a deadbeat because I'm still a punk. What else should I be? I still love to do punk things, be among punx and keep my punk attitude. It doesn't mean I couldn't order a fucking meal at a restaurant properly or deal with adult shit. Not growing up doesn't mean I have to stay dumb or a useless child. Being punk and living a DIY life means you are providing and doing an extra, smarter job to avoid selling out your soul without a safety net under your ass. Thus maybe we don't ride jet skis as a hobby but we spend that extra money which we never earn on not giving up our conscience. On that smile that shines back to you from the mirror.

Maybe I wear the cloths I do because I like them. Not because these are the only ones I could afford or because I don't care about the holes and rips and tears. I just like it this way. I love my denim jacket and I love that my friend made me a Dead Moon and D-Clone patch. My pin with the back cover of the *Salad Days* 7", and my tote bag with the cover of *In a Car* 7" which was a gift from an amazing person. This is still a fanzine run by our common and mutual love for something that is still a threat, otherwise there wouldn't be people always, everyday dying to prove it's dead or we should grow up. Fuck the haters.

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Skateboarding

Spring had been lost, here's the summer. Mix tapes in my brain and denim jackets are covered with pins. Bars can go fuck themselves with their stupid law of smoking is forbidden inside, and you can fall asleep on an island because you won't freeze to death. Drunk hike through hills in the morning and trying to walk on water 'cause it's a river and it will take me home quicker because I only need to stand still. Moving ground. Don't tell me Jesus was better than any of us. Fuck the hippies, always anyway. Punks have two official sports but one is just for transportation. I would love to ride a bike but I'm afraid of dying too much and I have pretty bad reflexes so city biking is out for me.

Skating for fun. For me skateboarding is the only punk sport and I swear this is not a Fat Wreck advertisement from the '90s.The two things (punk and skating) are so similar for me, the simple joy and basic situation of being that annoying weird outcast, that person who still doesn't care too much about being awkward. Mark Gonzales says in one interview that sometimes people look on the fact that he still does skate as if they were asking him "are you still playing with a yoyo?" They don't know. They have no idea how is it just to cruise around and sometimes reach higher than you can and try to Ollie up a curb and actually succeed with it and feel unstoppable. What a pleasure that would be. Just to be in the streets always doing something.

Skating is like you are constantly on tour with your favorite band. That band is you, yourself. You roll through life, the air is bursting into your face and you smile like a dog. You make noises, you move, you are in the street, you are part of everything and everything is an opportunity that you

can use to have fun or express yourself, which is basically fucking up shit that your stupid city built to cover the stupid reality and make tourists' life a bit less boring. Still it's up to you to decide what to do with what. And like with punk it's just part of everyday enjoyment. It never gets old, or you don't go bored doing it. It's beautiful like the poetry of the body and movements and speed and danger. The constant risk of falling.

It's full with breaking boundaries and inventions, this thing was not built so people could flip down 12 stairs but somehow people didn't give a fuck again about what they are supposed or not supposed to do and since then it's just the magic that's happening. And while people are almost killing themselves to deliver their stunts even folks rotting in parking lots skating around boom boxes on acid are sharing the joy of this amazing piece of wood and iron and rubber wheels.

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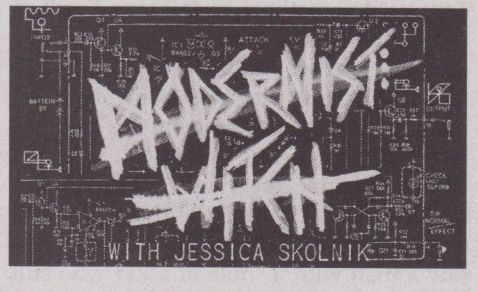
Punk as College

I have a business school degree. Won't say in which field because it's kinda embarrassing. I don't wanna get fired from here but it's almost that bad as if I were an intern for *Vice*. But sure the school taught me how to think like a manager. Business brain and shit. It helped me a lot. Being in bands since sixteen with older guys (some were/are ten years older than me) always meant I was the kid. In many cases I would have been the little guy patterned by my older brothers. But in reality while the other guys had their works, colleges and other shits I mostly just had free time. So I was mostly responsible to handle all the work with band stuffs. I was doing the mail orders, I was negotiating with printers, screeners, was sending out records to zines, booked shows, tours, manufactured records, while I was publishing and distributing my own zine and with the help of the college I could always realize how I could do things in a more logical, easier and better way. I'm operating things successfully without contracts just based on mutual trust, I have achieved all my dreams in my hobby which is punk. No wait, punk is my life, my love, punk love and thanks to education I could use some professionalism in doing my DIY the best.

I don't know any grammar, have a speech impediment and a neurotic as much as I order pizza through the internet because I hate to phone. Still I write, I speak, I run shit and eat pizza every day. Punk is the best thing that has ever happened to me and sure it's a hard job as well to convince people in the real world the things you have done under the ground are useful in their world as well, but just at a job interview for a multinational company, many of the questions I got were about how I work in teams. Well for ten plus years I do nothing else daily but try to be successful with other people in the things we do. Without a safety net. I have learnt from how a magazine is published, to how shirts are screened, to how to cut a tape in length at home and many other things too. Managing skills and shit.

What do you think, people who run this magazine couldn't be useful in a business environment? Punk is fucking nothing but problem solving and hardcore management. With the weirdest people who are sometimes the least motivated, very flakey and still we are here and everything is mostly alright. And if every idiot could do the work that punks are doing the world would be a better place.

This does not mean I wasn't lucky. I was a bit, but I had to work a lot before I could be lucky. It's like, maybe luck could lead you into circumstances you always wished to be in, but when you arrive then you'll have to prove yourself if you don't wanna fall out of luck. Also, never think that this hard work is just something that must be done. It's fun when you are spending your nights and days and thoughts on your own shit because this is what you are. Don't be afraid to do things in the best possible way but keep in mind DIY is the best possible way. Basically this all is just avoiding failure and believe me, if you care you will succeed.



not for you

Every once in a while I write a deeply personal column, and this is going to be one of those, so if you're not interested, you might as well skip over this one.

I grew up shy, weird, deeply insecure. I grew up in abusive environments and circumstances (despite the best intentions of my parents). I grew up gunshy. I grew up not thinking I was worth anything.

I'm 34 years old now and it's just really starting to click with me that it's OK to assert myself, my body, my personality, my ideas, just as everyone else does—that what I have to say and that what I am might be worth at least as much as what anyone else has to contribute, what anyone else is. When your fundamental image of yourself is fractured and small and wrong and unworthy, you hinge your assertion in the world on other people's approval, because you're sure as shit not getting any approval from your own self.

There's nothing wrong with wanting other people's approval in moderation. There's nothing wrong with looking for attention or seeking affirmation. We all do it; we hope that people will click "like" on our posts or say "Hey, good job" or tell us we're cool or attractive or whatever other positive things, especially if they're close to us, people we trust and respect.

But I've gotten to this place lately where I am finding the value in assertion of myself and my work for assertion's sake—because it means something to *me* to be like "Hey, I am cool and I am here in the world and this is a thing I am doing that I am proud of." I put a lot of vulnerable stuff into the world, still, because it is what I need to do to get by, but the act of doing it is what is the most meaningful to me these days, not, ultimately, the reception. It's cool when people like it, and it feels good. But if people don't like it, that doesn't bother me as much, and I think that's a neat step in my personal growth.

I am thinking about Zachary Lipez (of Freshkills)' blog post in mid-May, about Lipez's desire for his band to be liked. I mean, it feels really good to get good reviews, good reception, and that's fully legitimate. But Lipez's measure of success is not mine. He basically asserts that he wanted to be in a mid-level indie band, someone that gets reviewed by Pitchfork, someone who doesn't have to work full-time and can do music at least partially as a career.

Some of my friends are in bands like that. Some of my friends write and edit for those big-time tastemaker publications. I have complicated feelings about The Music Industry, but that's neither here nor there. My point here is that my measure of success is whether I played well, whether my bandmates and I had a good time, whether there were people smiling and moving in the crowd. I doubt I'll ever have a publicist and I'll probably never play music on that level and that's really okay with me. I just don't have enough energy to engage with something that isn't emotionally fulfilling to me, and I think in order to get to that level at this point in time in a planned sort of way (accidental viral attention notwithstanding) you need to give up some of that emotional fulfillment in one way or another. Marketing

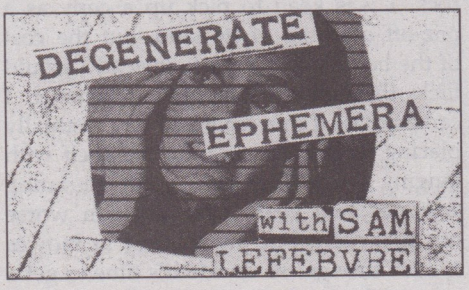
makes me feel weird and uncomfortable, and that is where the emotional fulfillment gets compromised for me personally. (I'm not speaking for anyone I know who's in the industry on that level, just for myself.)

The Dischord/Touch & Go moment is passed. Those labels were able to build something out of local scenes without compromising their creative ethics, because they were created in a very specific historical context by very specific people. What we have now is an enormous amount of music, much of which will never get the attention it deserves because there's simply *so much of it* in the world. We have an enormous amount of creative work and an enormous amount of voices available to us via the Internet. That's a great thing. It's finding what connects with you personally that is the challenge.

I am also thinking about the number of straight men who have found my queerness appealing to them and how they've told me about that fact. We live in a society where "lesbian" scenes are part of straight porn, where they are designed for men to jerk off to instead of being about the women involved and their own relationships and pleasure, and there are some straight men who have never questioned that. My queerness has gotten me hurt. It has gotten me threatened. And the risk I have taken in the world to assert it (even though it is a much lesser risk than for other queer people because I am white and appear cis) is not small. My love for and desire for women is not about straight men looking at me and finding me attractive or not. It is about those women I love and desire, about our relationships, about intimacy, about real human feelings in all of their glorious and complicated nature. Fetishizing it is othering, and it makes me feel angry and alienated and disrespected.

So I say this: some of what I am, some of what I do, though it might appear transparent in the world, though it might be asserted to you without compromise, is not *for* you. It is for me. The act of creating, the act of asserting, the act of saying "This is who I am," that is for me and me alone. You can like it (and I will notice when you do, and I will appreciate that, as I will probably appreciate many things about you and what you do), or not, but it is not for you. I'm not interested in being behind glass, a teaching exhibit, above or below anyone else. I am interested in lateral relationships. I am interested in sharing. I am interested in mutuality. I am interested in love.

As always, you can find me at www.themodernistwitch.tumblr.com or modernistwitch@gmail.com. I am doing some cool stuff and I want to hear about the cool stuff you're doing.



White Lung's Mish Way takes over my column this month with answers to four serious questions that are apparently too interesting for outlets in the straight world. The only band on Deranged championed by *Rolling Stone*. Take that as you will, then read on.

You've written quite a bit about the murky nature of retaining so-called punk values in the modern musical climate. To put it bluntly, what does it take to sell out nowadays, or is that even a relevant term?

I struggle with the concept constantly. I remember reading this quote from Billy Corgan once and he said something like, "Selling out is not a bad thing. It just means that everyone bought a ticket." When you come from punk, which is a scene and genre that prides itself on resistance to dominant culture, the minute you start to break into the mainstream, even if it's by no fault of your own, you get scrutinized by your peers simply for people giving your attention. The other day I read a *Pitchfork* interview with Kurt Vile where he was addressing the time when a member of Titus Andronicus attacked him on Twitter for selling his song "Baby's Arms" to a De Beers commercial. Vile basically was questioning what it meant to have punk ethics today and explained that he's got kids to feed. Art always becomes contentious when money gets involved. It's the endless struggle. The quote encompassed this whole debate perfectly, so I put it on my Facebook page kind of as a joke just to watch people get all up in arms and comment about it. "*Pitchfork* isn't punk," etc. Here come the sell-out police. It was so funny. I firmly believe that the only person I should be ashamed of disappointing is myself. Everyone has an opinion and everyone has a right to voice it, but at the end of the day, it's about what I think is right. People are going to talk. Talk on.

Does being a music journalist give you an edge in knowing how to operate or promote White Lung? Or, does it make you disillusioned or resentful towards the modern music industry with its mechanized apparatus of hype and promotion?

I get my industry. I'm not going to tear it down. I understand how the media works and I am glad I do. It makes me less aggravated with the ridiculousness, demand and speed of it all. I hate the word "buzz." [Way laughs] I'm empathetic with music journalists and writers. I will never turn down an interview. Why? Because it takes, what? 15 minutes of my time? That person is just trying to do their job and perfect their craft. Earn a buck. It's insulting to me when bands are so sticky with press and refuse to do interviews, but you know, only for *Rolling Stone* or *Pitchfork*, but not some small blog or local paper. That's fame whore diva shit! It's gross. Everyone is just doing their job. Being an asshole to the media while still willingly participating in the music industry is transparent and pathetic. If you do not want to be involved in the media side of music, then do not sell your music. Do not be in the industry. Play in your room alone or teach children how to play music. Don't sign to a label and go on tour and then diva out when people want to ask you questions about it. Don't diva out when people care.

It's interesting that you avoided making White Lung's lyrics public early on considering the wealth of your writing published elsewhere. Are the lyrics you write for White Lung somehow more personal or vulnerable?

Thinking back, I do not know why I resisted revealing my lyrics on our first record. I just thought that no one really cared. Then, with *Sorry* people just kept asking me about the lyrics at shows and misquoting me in record reviews and I got sick of it, so I just posted them online. Then, we added a lyrics sheet when it came time to repress the record. It was weird to see all the words typed up and clumped together instead of on the messy scraps of paper they were produced on. I mean, the most common words of *Sorry* are "rot," "inject" and "dead". Come on! I realize that I am quite a public person and I do reveal a lot of myself in my written work. I just prefer to read that kind of writing, you know? Vulnerability is attractive to me. I gave up on being embarrassed a while ago. When I first read Tracie Egan Morrissey's blog "One D at a Time", I was blown away. "One D at a Time" was this hilariously liberating blog Tracie Egan published under the alias Slut Machine where she detailed all the sexual encounters she had. She struck to the messy, embarrassing details and found the humor in sex. Before Lena Dunham was producing awkwardly realistic sex scenes

on HBO, Tracie Egan was writing all about it. It was brilliant.

You've studied feminism and gender issues formally and these have been very important issues for punks, especially in the Pacific Northwest, for a long time. Was is punk that introduced you to identity politics and feminism and encouraged you to study it, or was it the other way around?

Feminism and punk came into my life around the same time. I started getting into punk at the end of high school and naturally, I was attracted to mostly female bands because I could identify with them. I mean, I fucking love Fang, Redd Kross, the Germs, the Replacements, the list goes on, but when I was seventeen years old and heard a woman intellectualizing gender and powerfully screaming over a guitar, it made me excited. That's all I was thinking about at that time in my life. I was trying to make sense of being a woman, so those bands made me feel less alone. As much as I find it very frustrating that journalists still feel the need to ask my female band mates and myself what it's like to be women playing aggressive music, I am proud to be playing with such assertive, intelligent women who know how to *really* play their fucking instruments. That is very important to me. It's insulting to not learn your craft. I am not one of those people who's like, "Fuck it! You don't need to know what you are doing, just go for it." Sorry. I'm not. Especially since women have been scrutinized in the music industry, like, "Oh, she's pretty okay for a chick" or whatever. No. I take my job seriously because it is a job. You know how many times we get bouncers or bartenders or sound men coming up after we playing saying, "Wow. I never expected that to come out of you ladies!" It's insulting, but you know what? I don't care. It makes me happy. It's like, "Yeah, motherfucker. What did you expect?" We know how to shut up ignorance.

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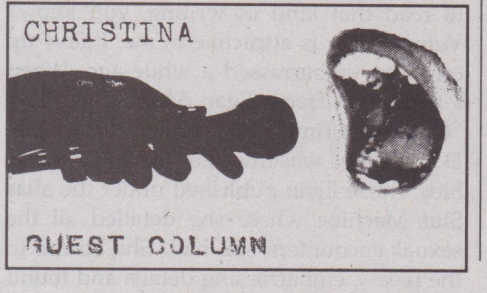


Two years ago, *Destroy all Movies!!!: The Complete Guide to Punks of Film* was released after almost a decade of researching and reviewing, blood sweat tears and punk rock. I was keen to pick up a copy as a one-off essential of its kind, but the cost of the book held me back, instead I would flick through it longingly whenever I came across it in a record store, eventually placing it back slowly onto the shelf with longing and a "One day…" self reassuring attitude. Two years later and I'm worse off financially, but my interest in movies is a lot stronger so decide it's time to get a copy of this book. That's when I realise that although this book is the bible of punk rock movie books; it's not *the* bible. And unlike *the* bible, which is in endless supply, this book seems to have only a limited print run. (Should have known). I start to panic as I search online and everywhere is sold out, the only copies available start at a price range over $100. I walked into countless bookstores with similar outcomes—"sold out," "never heard of it" or "no one bought it so they sent it back to the distributor who has now sold it out."

So it's the end of 2012, the world didn't end and everyone is compiling "top ten" lists for the year. Meanwhile I'm walking around sunny Fitzroy with Perth sludge/doom legends DROWNING HORSE who are touring through Melbourne and Adelaide off the recent release of their LP. I spot *Title: Book and Record Store* on Gertrude St. while killing time before their second Melbourne show. I decide it's worth taking a look even though by this point I've almost given up hope and am considering whether borrowing a copy of the book from a friend, taking a photo of every page and printing them out to make a bootleg copy would be a sufficient substitute. I've never had a "wants" list to put in my zine and never paid much attention to other peoples, but now I got *it*—I *wanted* this book desperately. I go into the store and ask the guy at the counter and, like it's no big deal, he tells me it's been collecting dust upstairs since they got it. I sprint up there and scan over a bunch of art, movie and music titles until I spot it.

After meeting back up with Drowning Horse (who trick me into drinking a coffee someone random left on the table, har har), I volunteer to sell their merch that night so that I have an excuse to sit down and read during the show without being blatantly anti-social. Drowning Horse—to go slightly off topic for a moment—were intense live. Generally, anything "doomy" I don't go out of my way to see or listen to; not because I don't like it but because I was raised on a diet of punk and music that falls under that general umbrella, 1950s to today. It's like you train yourself to go to certain music when you're feeling like it, and listening to completely different music alters your whole lifestyle; this band I am willing to make an exception for that to happen. Drowning horse is very slow, heavy, sludgy, suspenseful. They have songs that take their time, tell a story. Live I found it really entrancing and relaxing. I saw them both nights in Melbourne. The first night the drummer had my attention, watching him think, keep time, execute his drumming with exact precision. The next night, the vocalist caught my eye. From the back of the room (at the merch table, standing on a chair) I caught his expressions of despair and anguish while hunched over; his vocals becoming one with the music instead of a separate, leading entity of focus, something the drums seemed to accomplish more.

So I'm sitting in a corner, selling merch at the show, reading parts of *Destroy All Movies*, and notice a reoccurring theme; that most of the movies made with punks in them are really shitty because of the movie industry at the time (mostly US, also abroad) taking advantage of what punk was stereotyped and portrayed as at the time by other media thanks to bands that exploited punk itself for the money. Namely, the antics of Sex Pistols. Because of this hype it's safe to say that most punk movies came out between 1977 and 1992, which made me wonder that if punk music never slowed down per se, just went more underground again, did punk movies do the same thing? What punk movies and documentaries have come out recently, why, and what have the people that made them done with them? Is it relevant to document, for now and the future? I guess it's the same as questioning a fanzine's relevance in this day and age. I'd say a fanzine is more redundant seeing as there was an alternative media introduced to overtake it whereas film is still a thriving industry (print is too but there are options now).

LIMP WRIST came to Melbourne and Martin Sorrondeguy stuck around to play with NEEDLES who toured the next week (and I missed because of work, boo hoo), then did a photo exhibition to launch the release of his second book *Get Shot: A Visual Diary 1985-2012* the week after. One of the nights he screened the film he directed and released in 1998, *Beyond the Screams: A U.S. Latino Hardcore Punk Documentary* (you can watch it online). It only went for half an hour but you could see it had been made with a real passion for punk and rising above the constraints surrounding him at the time, such as racism, low social status and police brutality to name a few. It was

a part of punk I was aware of but hadn't lived through to that extent, being younger and from a different country. To see footage of these bands, how it affected people and what they did because of it, made it real for me and took me out of my own experience of punk here in Melbourne. It is something I never would have seen otherwise and reading about it in a book would probably not have provided as strong an impact. There have been a few notable docos (i.e. ones that I know of) out in Australia over the last few years. The first I heard about while slowly getting into the punk scene here was *Sticky Carpet*, which I can hardly remember, seeing it for the first and last time in 2008 after its release in 2006.

Eternal Soundcheck: The First Year came out in 2010, and is compiled live show footage done by Matt Kennedy of KITCHENS FLOOR fame. Although there are no interviews or narrating, it does a good job at covering Australian post punk at the time of its release, instead letting the music and shows explain the importance of these emerging bands that have all had a notable effect on the Australian music scene since. It includes bands such as BITCH PREFECT, ROYAL HEADACHE, HOLY BALM, BLANK REALM, SLUG GUTS and a bunch more, and watching it again brought me back to that time and the excitement and energy of those shows even though I would have only attended, at the most, one of what was featured.

I went to Newcastle late last year to sell zines and saw the highly anticipated *UV Race* movie at its launch at Sound Summit Festival 2012. A story about a band doing well until the singer lets fame go to his head and everything falls apart and the band members go their separate ways. The movie is about him travelling to Melbourne town alone, making amends and ends with them playing a song, together again. (They had all been brought back from being the dregs of society where they were forced to steal, prostitute and be beat-nicks and get by without one other.) A simple movie with a strong feeling of companionship and some awkward humour to break up the seriousness of the hard situation they're all in; it lets you get to know the members on a more intimate level…kind of like *A Hard Day's Night* but more fictitious and with a way less popular band. Available on VHS… the sequel will be released on reel-to-reel.

Persecution Blues: The Battle for the Tote was released after iconic long-running underground Melbourne venue The Tote shutdown (soon after the legendary Arthouse also did) due to strong liquor licensing laws enforced by the local government made it too hard for the venue to stay open. This led to a bunch of massive protests around Melbourne city, which in turn caused the laws to be reviewed and changed and ultimately The Tote to reopen. Melbourne punk, pub rock, rock n roll and more is sacred to this scummy venue and this doco gives a rundown of its history and relevance to Melbourne, interstate and international touring acts and the locals that go to shows there.

Inner City Uprising is a doco coming out soon based on Australian hardcore, mainly around Sydney and neighbouring towns throughout the early '00s. It has "interviews with guys that were in bands, ran labels, did zines, run rehearsal and recording studios, record shops, pub owners…" and features bands such as TOE TO TOE, SUBVERSION, SMASH AND GRAB, and AVO to name a few. I have high expectations for this one, looking forward to it. You can check out his progress online.

So my point is in writing all this, I realised that like music, zines, books and photos, punk movies/documentaries are alive, well and relevant, but unfortunately not as accessible if it hasn't been put on the internet or mass produced on DVD (VHS? C'mon…if only laptops were made with VHS players).

On a slightly different movie note, I walked out on work in defeat halfway through a shift a few days ago and a friend took me to a movie he had a spare ticket to, *Sound City*. It tells the story of a recording studio in the States that produced some amazing albums like *Nevermind*, FEAR *The Record* and a bunch of other neat music from the '70s (and some steadily worse but just as popular ones as time progressed). It was narrated by Dave Grohl (con) but was pretty interesting until they got to the present day where they had transported the sound desk from the now defunct studio to Dave Grohl's studio (*groans*) and were jamming out some new innovative rock songs (*cough*) with people from bands that had previously recorded there like Paul McCartney and Lee Ving while verbally jerking each other off. I really wish I didn't see Lee Ving "jamming" with them, it's like seeing POISON IDEA or REAGAN YOUTH reformed and playing shows again—absolutely horrible! If you find yourself with the opportunity to watch this movie, the first half is all you want to see.

Also, if you're into skating, being a low life and punk music, CONDENSED FLESH skate doco/zine from Cleveland is what you need to watch and follow. Younger gen punks of Cleveland doing their bit.

On an end note, OILY BOYS from Sydney played two shows in Melbourne recently and I want to give props to two of the supporting bands, one from each night. DRIBBLE from the first and LAST MEASURE from the second. If I do another column I'll crap on more about Australian music—it's good and you're missing out. Get in touch at: stitchesinmyheadfanzine@gmail.com

It has been a while since my last contribution to *MRR*, and there are many reasons for this. Life and all its usual trickiness (job, personal, etc), but also the fact that I was not sure anymore if I had anything relevant to report to *MRR* readers, when nowadays all you want to know about punk in Asia, Africa etc is easily accessible at the tip of a google or facebook search… Actually there is a lot happening in those not-so-isolated anymore scenes, maybe not enough of it is reported in *MRR*, but still we can observe over the years more bands touring (and this time the other way around: Malaysian or Algerian punk bands touring Europe, etc), more records being released internationally, vinyl being brought back in force by punk labels in Indonesia, Singapore, China or Malaysia, etc, it is actually all fascinating!

Since my last contribution, I have been doing a fair bit of travelling and searching for ever more emerging scenes, and thought actually I could write something here with information about punk scenes that are not so easy to research online.

I started 2013 in Sri Lanka, and am sorry to report I could not find punk there. It might exist, but in that case is very well hidden. Lankan bands claiming a link to punk, like PARANOID EARTHLING are more into playing alternative/grunge/stoner/metal whatever. However, after Sri Lanka, I spent some time in Male, the tiny capital of the Maldives, and met some interesting bands. Not only have the Maldives a thriving rock scene with about 30 bands active at anytime despite the local constraints (lack of venues meaning only open air concerts are possible currently, usually on the beach, for which there is always a need for a sponsor as PA rentals are expensive), but is also some punk, and has been in the past too. One of the first punk bands in the Maldives was VALU

ILMU, now disbanded. They had songs in the local Dhivehi language. Nowadays, among bands playing punk, there is SEA WEED JUICE and 1 KNIGHT STAND. I met with SEA WEED JUICE but could not meet the other band as they were busy playing for money at resorts in the outlying islands. Lack of income forces many local bands to look for contracts to play as bar bands in the Maldives' expensive beach resorts. Plans were discussed to release a split 7" between VALU ILMU and SEA WEED JUICE on TAM89 in the future, so let's hope all goes well (VALU ILMU songs will be old recordings).

I spent over a year in Abkhazia lately and am sorry to report that the only local punk band, DOGMA, has split up. Abkhazia unfortunately does not provide much opportunities for rock musicians, and many young people leave the place to live in neighbouring Russia. The more or less only active band left in Abkhazia is KA-50, and they play metal. I left Abkhazia for good at the end of January 2013.

I visited Bhutan in late March/early April this year and met some of the local rock musicians. The local scene in this traditional-minded, isolated Himalayan kingdom sandwiched betwen China and India is very young, one of the first local band was FALLEN ANGELS REVIVAL. While most bands play mainstream rock, from '70s stuff to alternative, a handful like LOWPROFILE SUNDAYS and the BUGS play some kind of pop-punk influenced music, but are still struggling to find a strong identity. There are also a couple of metal bands like METAL VISAGE, but overall the Bhutanese rock sound is pretty mellow and lyrics are exclusively written in English, a trait often found in very young emerging scenes. Bhutanese think local language Dzongka does not "fit" rock music. It may be also linked to the fact that the government protects heavily local customs, traditions and religions, and is known to fight foreign influences. So as long as bands play rock covers in English at the Mojo Park pub in Thimpu to limited bar audiences, they may not look very threatening to local culture. But time may tell if a genuine, original punk scene will emerge from this beautiful mountainous country.

The next country I want to report about is East Timor (also known as Timor-Leste), which I visited in early May. From 1975 to 2000 it used to be occupied by Indonesia, so much musical influences are coming from the big neighbour (Indonesian mainstream rock bands like SLANK are much loved). The underground scene in Timor-Leste is cluttered around "brotherhoods" of young guys, many of them into reggae or metal music. The place where many artists meet is called Arte Moris Free Arts School, and is in fact a squatted former museum of Indonesia. Most young people in Timor will not know about punk or will tell you punk does not exist there. Not so! I met young punks and there is one excellent punk band called RAIKMAUS, singing in local Tetum language, which I plan to release under TAM89 if all goes well. There is no real place to play gigs, not much income for musicians, and on top of it, local "brotherhoods" are more into rivalries than unity, and information is very hard to come across. Most bands are in Dili, the capital city, as opportunities in the provinces are even scarcer.

In-between Bhutan and East Timor, I had a refreshing trip re-visiting punk scenes in Thailand, Malaysia and Indonesia, and have to say I am so impressed by the spirit of local punks and collectives. Much has been reported about those countries' scenes over the years but I can't recommend enough to everybody to check their bands (especially PUSHER, CARBURETOR DUNG and the GARRISON in Malaysia; MARJINAL, KELELAWAR MALAM, DOM 65, and ZOO in Indonesia; and LOW FAT in Thailand).

Apart from East Timor and the Maldives, I am currently digging the punk scenes in Angola, Cambodia and Zimbabwe for future TAM89 releases, and planning a posthumous vinyl by Vietnam's Giao Chi.

Finally, a bit of self-promotion, to all those who have been wondering, the new TAM89 records, seven of them for our 20th anniversary, should be out by the time you read these lines. One LP will reflect the thriving punk scene in Morocco, with ZWM, RIOT STONES, the PROTESTERS, HOBA HOBA SPIRIT and W.O.R.M. Another LP will be the first ever Indian punk vinyl, and will include fifteen bands from all over the country, from New Delhi to Darjeeling, including veterans like TRIWIRE, but also lots of newcomers like BLAKHOLE from Kolkata. This is a coproduction with Tripwire's CT records who released the CD version for the Indian market. The Lebanese scene will gloriously be featured on a split 7" with DETOX and BEIRUT SCUM SOCIETY. Syrian punk band in exile MAZHOTT will have a 7" with songs recorded in Syria before the war. The tiny self-proclaimed Republic of Transnistria, sandwiched between Moldova and Ukraine, will have one of its punk appearing for the first time ever on a record: CHORNAYA RADUGA (Black Rainbow) from Bendery with some of their great early songs in the "Siberian" punk style. Pakistan will have its first ever punk compilation on a 7" too, with seven bands spanning the divide between early local punk (CORNHOLE) and grindcore (MULTINATIONAL CORPORATIONS), with bits of crust (CHOOTS) and thrashcore (FORESKIN) included, between others. And finally, two Surinamese punk bands, ADHD and DE ROTTE APPELS, and a Guyanese punk band (KEEP YOUR DAY JOB) will share a split 7", closing the 2013 TAM89 batch of new releases. As usual, those records will be distributed through mailorder by Darbouka records (darbouka_records@yahoo.fr).

The best memories I have are sober ones—alas because I was not blacked out or passed out. Not drinking and being a punk is a big deal. I meet people all the time who are swearing off drinking for a few weeks to a solemn oath to "never drink again." I did not do that. I saw where that usually ended being a drunken, remorseful mess. Most people who stop drinking don't stay stopped—although marijuana maintenance works very well for some, most forget their sweet promises to swear off the sauce forever and get wasted eventually. Or they're just miserable and make those around them miserable, too.

It's been almost seven years after stopping drinking. I had no idea who I was or what I would do with my friends. A big part of why we were friends is because we drank the same way. What would I do with my friends if I didn't drink? How would I even make friends? People drinking heavily and liking UK82 was basically my criteria for solid human being. So, when booze stopped working and I stopped trying to make it work, I felt really fucked. The day it stopped working because my heart was broken.

I lived to drink until it stopped working. I was tired of the endless cycle of drinking, staying out way too late, waking up drunk, going to work, feeling like shit, scrounging or stealing money, going out, drinking too much, passing out, waking up, thinking about suicide, going to work anyway, and so on. A lot of the punks I ran with who drank like me and partied (polite term for serious drug use) wound up in bad places

after a few years.

Suicide, over-dose, jails, institutions and failed attempts at getting clean are what I've witnessed over these years. I did not dump my friends just because I no longer drank. I hung out and declined drinks, stayed out late and had a good time. With my really solid friends, our love of punk was stronger than our love of booze. Punk became the common denominator.

You may be asking yourself, how can you go from being a punk who lives for booze to being a non-drinker in the same places with the same people? Yes, I did still love punk, punk mentality, punk ethics and felt very uncomfortable around people who did not drink. I will say those who are not really punks, but are just in punk for the party will not be able to hang if they don't drink.

I know a lot of people like this; I call them "bar punks." They look punk and "act punk" because they can hide behind their alcoholism by "living a punk lifestyle" and staying infantile. Yet, they don't book shows, play in bands, have distros or do anything except exist on the internet and talk shit and get wasted. Maybe they DJ. You take away the booze and they go away. For me, punk is the only reason I have not committed suicide and gave me a community and a solution to a world in which I did not belong. Punk is my life, with or without booze.

There are several things I did after I detoxed and stayed punk. I didn't get DTs—so I did not have to be medically detoxed. DTs are delirium tremens, for those of you who don't know, is when your body is physically addicted to alcohol. If you are bad enough off due to constant and consistent hard drinking over a period of years, you may need to be medically detoxed. If you get the shakes or have to drink first thing in the morning, medical detox may be a good idea. Alcohol withdrawal can kill you—being dope sick cannot—although it feels like death. Physically getting off alcohol is no joke.

I itched and hallucinated a lot those first few days off booze. By the end of my drinking, I had had bouts of shitting and vomiting blood, never taking solid shits, weighing as little as 110 lbs. (I'm 5'8"), fainting spells and a whole lot of other gnarly stuff. I did get scouted for modeling at points in my using, but let me tell you, I looked sick. If you've been there or are there—you know the torture our bodies endure. Additionally, the physical craving for booze was a monster. I couldn't smoke enough cigarettes or eat enough sugar to get rid of it. I had a mini breakdown of sorts and would only listen to that German punk band Slime for like, a month straight. I got weird.

After the physical detox, the physical cravings began to subside. Sugar helped a lot. I still lost weight because I was a big beer drinker. I also became less red-faced and the bloat went away. I went back to listening to '82 and anarcho from Slime and feeling a little less foggy. I learned to get about seven or eight hours of sleep at night and eat consistently. Hunger is the enemy—it clouds my judgment, makes me irritable and if I'm irritable, I'm way more likely to say "fuck it" and pick up a twelve pack.

Needless to say, my body was not used to not drinking. If I wanted to drink—I drank. If I was hungry, I drank. If I was tired, I pepped myself up via Sparks. Sometimes early on after stopping drinking, I would think I wanted a drink but then I'd eat something, and it turned out I was just hungry. Who knew that my biological needs were so important? Again, sugar helps!

My whole body and my relationship to it was out of whack and disconnected. This was a lesson I learned early on, and it has saved my ass on tours, late nights and a slew of other punk situations. I went to my first sober show at a squat in the LES after two weeks of not drinking. I made sure I ate beforehand. I got a huge bottle of Perrier to bring with me—brown bagged; it almost looks like Ballantine if you're not paying attention. It's very important to always have a drink in your hand if you're trying not to drink. This way, you have a social prop and no one offers you a drink because you already have one. If you are at a bar, don't let them give you those dinky plastic kids cup—demand a glass and some respect. Always tip—don't be a jerk even if you're just getting water! You're saving so much money by not drinking, so don't get stingy now…

At the show, I made sure I brought friends who supported me and would leave with me if I felt weird. I didn't go around telling everyone I stopped—I didn't plan on stopping for forever. Being overly dramatic and shouting from the rooftops one's resolution to never drink again will usually end in failure and shame. My advice is to hold your cards close because the world doesn't need to know your business. If you slip up and get wasted, it's between you and your sense of dignity—not public opinion.

The world doesn't really care about you, anyway. People are too busy thinking about themselves, money problems, getting laid or just being generally self-centered. Needless to say, no one really noticed or cared that I wasn't drinking as awkward and self-conscious as I felt. Just because you feel awkward or self-conscious, no one can see it. If you don't get weird other people won't get weird so be cool.

Anyway, The show was great. I got to look forward to it and remembered it (flashback to Warhead at CBGB's and me passing out on the bar, bummer). I looked amazing at 2am just like I did when I left the house—I wasn't a sweaty mess with dilated pupils and smeared eye make-up. I saved a fuck ton of money as Perrier, although classy, is cheaper than a night of drinking low-grade malt liquor. I danced my ass off. I was the person at 4am that my friends had to drag home. Once I got over feeling so awkward, I had a fucking blast!

My life to this day is still not over because I don't drink. It's not a badge I wear. I don't condemn others for drinking. I love drinkers and people who love to drink. I usually am not around at the after party because I don't really have a valid reason to be there, but I enjoy everyone's company before they get too blotto. I love the sleazier, more seedy side of punk and hedonism that is usually done best while indulging in copious amounts of booze and whatever else and the music that comes from it. I don't judge straight-edge people, but I will say the hardest and most vocal usually make for the shittiest drunks in five years. That goes for raw punks, too—see you in garage rocker hell.

So, to recap. If you want to give this no drinking thing a try, here are some things that have worked for me when going to shows or being around large amounts of people. A lot of us drink due to social anxiety and our general feeling of awkwardness, so try these tips:

–Eat before you go to the show

–Don't drink coffee on an empty stomach, ever!

–Always have a drink in your hand, or a cigarette, or both.

–If you sweet talk bouncers, they will let you bring coffee to shows—make friends!

–Don't tell everyone you're not drinking—people are so self absorbed, they won't even notice or care. You just look like a jerk and it sets you up for failure.

–Show up to shows late. You may miss the first band, but you avoid a ton of awkward small talk or feigned interest in your phone. Best plan is to get a buddy who texts you when the show starts so you can show up at the least awkward moment and hopefully not miss all of the opening band, unless they suck.

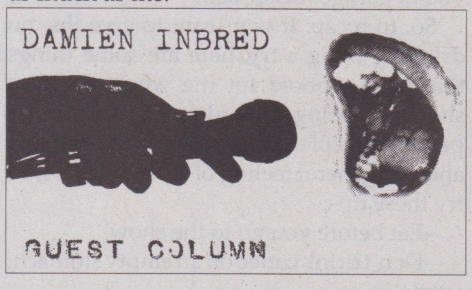
–Between sets, go through distros, go

pee, smoke cigarettes, get more club soda, hang out with people—it's not so bad!

–If you feel too weird, you can always leave. You don't have to endure boring sets if you don't want to—if you don't care or the band sucks, fuck it. Sometimes you just won't be feeling it—that's OK! When you ask the next day what you missed, people will always say you missed the best show ever. They're full of it! Besides, if you feel weird and stay it won't be the best show ever because you felt too weird to enjoy it.

–If you live somewhere with bad public transportation or you don't have a car, always make sure you have a plan to get home if you want to leave before your ride wants to jet. Never depend on anyone else for transportation—people will always flake.

Not drinking can be really shocking because you are fully present during sets and at the show. These current punk bands rule no matter what state you're in: Life Form from Portland (live and West Coast tour tape), Frenzy from Portland (live), Anxiety from Sweden (demo tape), Iron Fist from Malaysia (demo tape), Grima from Los Angeles (live and CD-R demo), and Life Chain from Halifax (demo). Send demos and hate mail to amelia@maximumrocknroll.com, PO Box 40331, San Francisco, CA 94140—please no prison letters unless you're a chick, sorry! Tape trades always done and I will dub tapes of my extensive vinyl, get in touch if you like 1980s Japanese punk or love the Sex Pistols as much as me!



HOW TO BE A "BACK IN THE DAY" OLDTIMER

I was originally going to start this column with a whole lot of metaphors and literary clichés about the state of the world, but then I realized, "Wait a minute—this is *MRR*! Half the readers are just going to flip through to the reviews, another 15% are going to see if that interview they did with their local neo-screamo-MTV band was printed (guess what, bucko? It wasn't. Put the magazine down), and the remaining 35% will read a column or two, then leave the magazine around their house to show off how cool they are."

My math skills might be a little off, but I'm usually wrong about most things: in retrospect, maybe it was premature to predict the end of civilization as we know it if *Friends* went off the air. No matter—I may be wrong about most things, but when I'm right, baby I'm fucking RIGHT. I have absolute God-like knowledge about many subjects that are highly important to the scene, and that's why I'm here. Friends, let's face it—so many of us are thrust into this world left to feel things out for ourselves. It's not fair, dammit. Why are there so many degenerate morons in our world? Because nobody has bothered to show them the ropes, of course! Finally, I have a purpose that doesn't involve injecting coffee into my veins while rambling on about the death of fanzines. Over the next however long I decide to do this, I will be educating the masses on how to do things properly, and not look like the complete shmucks they most often appear to be.

Okay, okay. There're old punks and there're old punks. There're the punks who have been around for quite a while and still go to all-ages shows, play in bands, etc. Then there's the true-blue punk rockers that were in bands back in the '80s and are therefore too fucking punk to support the scene in any way—after all, punk died in 1986 you posers! For this column, I'm going to be talking about the latter.

In order to truly capture the "Old Timer" mindset, the first thing you have to remember is that if it exists today, it sucks. Shows suck now, venues suck now, bands suck now, etc. The kids don't know anything about what punk music is. Remember to craft a crotchety old man rant along these lines every time you see someone who looks vaguely "punky" to you. If you see someone younger than you wearing a t-shirt of a band that was around when you were eighteen, it's important to stress that you saw them back in 1986. Here's an example of the conversation you should initiate:

Old guy: "You like GBH huh?"
Kid: "Yeah, they're pretty sweet."
Old guy: "I saw those guys back in '86 with DOA and BGK."
Kid: "Oh. Cool."
Old Guy: "Yeah, it was fucking awesome. Three of us got totally ripped and beat the shit out of the new bass player. It was totally fucking off the hook!"
Kid: "Yeah… um, I have to go over here now…"

Make sure to end the conversation by yelling something about how the kids these days don't know shit about punk, "but you're pretty cool." It's a lie, but it makes the little poser kid feel better about himself. If he looks uncomfortable, it's because he's totally in awe of your super-punk aura.

As a "back in the day" punk, it's very important that you have a decent back story. Much like comic book characters, some sort of an origin is in order. The easiest one to concoct involves you playing bass (back in the day) for your town's local crossover heroes. You weren't an original member, of course, but you definitely played at least ten shows with them. You guys may have been a fifth-rate DRI, but over twenty years have passed since your heyday and the kids are totally fucking stoked on shitty crossover. I mean, the Dayglos are still popular with the kids.

Speaking of the Dayglo Abortions, here's another part of hella old guy cred you can capitalize on. It's an unwritten rule that you must do copious amounts of blow with under-aged girls you picked up when your old band did the occasional reunion gig with the Dayglo Abortions. After all, the only dudes who are more "back in the day" than you are the Dayglos. And hey look—now that their albums have been reissued by Unrest, they have more money for cocaine that you can snort off the *Here Today, Guano Tomorrow* album cover with them. Nothing says *punker than thou* like expensive shitty drugs and twenty year old albums…not to mention date raping sixteen year old girls.

It's highly important that you toot your own horn on your city's local punk messageboard. The central theme of your rants should be how the kids today suck, the bands today suck and how you're one of the only real punks the city has ever had. Once you get your cred down pat, you're free to spread the "back in the day" gospel. Not only do all new bands (except, of course for anything Duane Peters is involved with) suck, but politics are bullshit. After all, back in *your* day, the bands only sang about getting fucked up and stealing cars. NO BAND EVER DID POLITICAL SONGS. Keep telling them that, buddy—after all, you were there, and the kids weren't. Fuck the kids. Sexism is cool, racism doesn't exist anymore and conservative punk is not an oxymoron. Vote Republican/Conservative, go hunting and eat red meat. These are the rants you should go on, and if any political punk types get on your case about your borderline fascist ramblings, be sure to call them "PC Fascists" who are "destroying the scene." Of course, you don't support the scene, but at least you aren't a PC Fascist. Fuck them.

Okay, you made it this far. Now all you need is some male-pattern balding, a dead-end job and a ton of faded shitty tattoos. For good measure, wear your old band's t-shirt exclusively. You were there, man—fuck the kids! I can be reached at damien.inbred@gmail.com

"Book are the carriers of civilization. Without books, history is silent, literature is dumb, science is crippled, thought and speculation at a standstill." —Barbara Tuchman

The last three months I have been working in a very awesome bookstore. There are many good aspects to the job, except for one thing: I work nights on Thursdays and Fridays, which means I lose *a lot* of killer shows… On the upside, I am reading more than ever and every time I clock in I look forward to the new dimensions about to open up for me—with every stack I shelf, every book I look up and every page I excitedly turn. Bookshelf upon bookshelf, every corner of the store if occupied: from philosophy, physics and evolution to sociology, literary criticism, history and political science. Books on books, special dictionaries and general miscellany, belles-lettres, metaphysics, anarchism, pirates, humour, graphic novels, mathematics, chess, military history, gender studies, graphic design, typography, counter-cultures, ornithology… you name it!

Never before have I enjoyed going to work so much. I actually go to work to relax and clear my brain! After all, what better way to escape this world than by sinking into one of thousands waiting there on the shelf? It's like stepping into a parallel world; where time stands still, the books are constantly replenished and the jazz playing softly in the background lets the words spring from the pages with rhythmic vigor and playful excitement.

There is much to be said of physical artifacts that are created, passed on, chucked, then rediscovered, then passed on again, only to be thrown out, discarded, then unearthed, etcetera etcetera etcetera. People will often come in with half a dozen boxes of books and when I go through the process of looking each one up for its price and availability, I often find these boxes have a theme: they all obviously belonged to the same person. Dozens of books, often with underlining, or an inscription, newspaper clippings… I wonder, whatever happened to the original page flippers? Did they die? Perhaps get evicted? Are these books perhaps the result of a breakup? Such questions arise and before long some Bill Bryson, or a Cousteau photobook will come along and I'm traveling yet again.

Books, like zines, tapes and records actually travel through time and space; they cross many hands and maybe even borders; they are read and heard by people who may never meet, but share this very tangible outcome. This zine you hold right now, this very copy, will be read by another four punks at least. Why? Because it is there, waiting for you to pick it up, it's not floating around somewhere online, behind some chatroom avatar.

So, to paraphrase the misses above, I'll say that without zines, punk history would seem faded and one-dimensional, punk theory would be restricted, aesthetic evolution and practical advice at a halt, punk thought and speculation stifled.

Until You Are the King of Fools

A couple days ago I watched a documentary made about the Greek punk scene. When I first heard about this project I thought, wow, someone is going to put in all that work to do that? That's great! Greece had, and still has, such a vibrant scene, it's about time it was done. A couple of teasers had circulated online about a year ago, and they looked promising, so I was naturally very excited to finally see it. I have done some minimal video editing and it's no easy task. To collect all the materials, compile them into a coherent storyline, edit and sequence the video, with the sound…it demands some work.

So, first off, this movie doesn't looks like an amateur job, it's not cheaply produced and it appears to have a professional production company behind it (I still remember those swirling lines that sprung out from the centre of the screen into an S, for Stefi, shown on TV before chocolate milk commercials from when I was I kid). The quality of the sound is also good, sans for a few live video sequences that are rather loud and blown out, but thankfully overall there is no mumbling or noise to drown out the voices. The photographic material is also interesting and goes beyond the standard pictures found within record sleeves or online. But it is the speakers interviewed who mainly carry out the narrative, which is a basic coverage of the evolution of punk in Greece.

The camera work during the interviews also looks efficiently done, with different angles and close ups, however there are a few times when the camera sticks to a group shot uneccesarily. Seeing four people fidgeting, scratching their nose, or staring into space while one person focuses on answering a question can be rather distracting. I think better emphasis would have been made if the camera zoomed in on the speaker at hand and stuck to group shots where and when needed.

This seems to be an attempt to cover the history of Greek punk by interviewing bands from both the past and present, reflecting on both the past and present. It's very cool to listen to people's stories but I feel like more time was spent reiterating a few standard points, than going into further detail about certain topics, getting the scoop on particular issues, or showing more video and photo footage. Then again, given that there aren't that many other documentaries about the Greek punk scene, this one covers a lot of ground. And it's definitely cool to see some of your friends and favourite bands talking about what they love.

The selection of bands is a mix: it's mainly older bands that were around for the first wave at the end of the '70s and are still around today in some form or other, plus a smaller selection of newer bands that formed more recently. They are all mainly from Athens, plus some from Thessaloniki, Kavala and Patra, And only *three* women: two of them were in a band ages ago and one of those two is also a long time promoter at one of the clubs in Eksarhia (a rather dubious establishment, it has been in cooperation with punks for many years, as it has been around for decades and hosted many rock, hardcore, punk and metal bands—better the devil you know sorta deal). These two chicks were definitely *not* my definition of active punks and mainly reflect on their teenage days, and I think they probably know very, very little of what is actually going on today! The other woman interviewed briefly is the drummer of Hibernation, Yianna, and is definitely one of the people who has *a lot* to say, but was not given the appropriate time or questions. Also, only one person mentions that it was nice when finally more women started going to shows during the late '80s. Oh, also, there are a couple of *completely random* takes of Jello Biafra who gives his view on "the spirit of punk". It is known that Jello was in Athens last summer (and likes to poke his head wherever possible) and the director must have snagged the opportunity to get his bit of international punk cred. I find it *completely* unnecessary and don't think it adds anything to the final outcome. It's like we have to have the Rollins or Jello stamp pf punk approval—fucking ridiculous! It ends up looking more like a "featured attraction" gimmick than anything else. But that's just me…

They mention how back in the '80s there were not many places to play shows and so they were usually organized in universities and squares, but not much more information is given about the squats and collectives that went on to organize many, many shows during the '90s and '00s. There is also not much mention of the various labels, distros and zines, whether past or present. There is also a number of bands, both old and new, from Athens and elsewhere that were not included. I don't know if these are accidental omissions, or if certain people just declined to contribute their opinions (I can very well see some people I know not wanting to be included in a documentary that take an outsider view on the subject and makes it more appropriate for people who need to be introduced to the concept of punk. It's a slippery slope. Sure, the basic history of the scene sounds like it could be similar to that of some other scene, but what makes the Athens scene special or unique or different does not seem to come through. But like I said, this documentary doesn't set out to do that, it sets out to give an introduction to what Greek punk is and how people defined it.

The movie is broken down into five parts, each one with a subtitle, quotes from what people say throughout the movie, every time accompanied by a small clip-art-looking crown, the logo of sorts for the movie. The overall graphic aesthetic is not overly punk and that crown just brings to mind an ad for an energy drink, or a hip nightclub or something. Not into it. The questions posed to the speakers go through the subject in a chronological fashion and I can easily image people who haven't a clue

about punk seeing this and enjoying it more than the actual punk.

The first chapter starts of "The King is Dead, Long Live the Kind" and discusses the end of the military dictatorship (1967-1974), the style and attitude the "rock" groups had up until then in Greece and how punk was a reaction to the conservative, scared society of the time. They talk about the social reactions to the long hair the rockers sported and how back then walking around with a mowhawk as a punk was a sure way to get beaten up or at least interrogated by the cops.

The second chapter titled "Fuck Art" (typed out in Greek) discusses the expression of punk and how it came about in Greece and why people were drawn to it. It covers the creative/destructive aspect of punk and how it was an alternative for those who didn't feel like they belonged to, or even liked, society very much.

The third chapter is called "Let's Pogo" and discusses the violence in the pit; how outsiders found it scary and thought it was the audience fighting amongst themselves. When asked what punk is and how they define punk, some of the answers were rather generalized, vague or even cliché ("going against the status quo," "we put a lot into it"), others were rather more romantic and some contained a more complex notion of what punk actually means. People recognize that for some it is just music and for others it is an outlook on life and I like the fact that none of them try and strictly define it and instead absorb its mutative quality and go with it. They also all pretty much agree that you have to think for yourself and that what you say is what really defines whether you are punk or not: your message, what you say and living up to what you say.

The fourth chapter is called "Do it Yourself" and here is where they reflect upon the organizational aspect of it: no one expects to make money from it and the value of punk is in its underground quality and the very fact that its members *don't* depend on LP sales and shows to make a living. Someone rightfully says that it would be embarrassing to see a punk try and make a profit from punk. Some stated that they were DIY; others didn't, as they believed it was pretty evident and self-explanatory. There is also the debate over whether making music as a professional musician—*outside of punk*—is considered selling out. A couple people mention zine making, handing out demo tapes at shows and making and putting up posters. There are mentions of how doing things yourself can be extremely difficult, but that overcoming the odds is what it's all about. Someone mentions that people should overcome the bickering and differences and just agree upon some basics to set more solid foundations for stronger scenes.

The fifth chapter is called "Until You Are the King of Fools" and discusses punk as fashion and the fact that punk has already been marketed and commercialized, so wanting to look like the punks did in the '80s is rather pointless. "Doing it three decades ago meant something; nowadays it doesn't—there's a market for *everything*!" It also tries to stress the many different definitions people have of punk, as well as the many reasons people are driven or led to it. It ends with the irony of trying to avoid the rockstar system and ending up being the rockstar of your own bubble, proving that punk is not isolated from the rest of society's vices.

The sixth and final chapter is titled "Passion before Fashion" (meh!). It is interesting to see what people answer when they are asked if punk will survive. Everyone says yes, but that it mutates and morphs and evolves. They also say that it never stopped being relevant and that it's been around infecting people since its very inception—and people will continue to write songs about the fucking cops because they're still doing the same shit they did when punk broke. As long as society is fucked, punk will be relevant.

So… This obviously isn't a documentary exclusively about the "DIY" scene in Greece, as there are a couple people interviewed who would not be considered DIY by other members and/or factions of the scene, plus the focus is on the evolution of the scene, not the DIY aspect of it. The angle seems to be that of a newcomer, which can be a good thing, as added excitement and curiosity often heighten dedication, and I assume those helped make this documentary possible. Like I mentioned above, almost not other documentaries have been made about Greek punk, so to see *anything* at all is encouraging. But like I said, this can be a slippery slope: on the one hand punk is portrayed in simple terms for the uninitiated, making it lose some of its force and sheer power, yet on the other hand… *there's a fucking documentary about Greek punk* so check out!

And now, the end is near…

You probably heard by now, but Mariam is leaving. Her time as coord has ended. She did it for three-and-a-half-years and might I say, that's no easy shit! She is the definition of hard ass (in all ways possible) and has definitely taught me the most here at *MRR*. She has determination and guts and is never afraid to speak her mind—if you've ever met her you'd know this. And even though work here is demanding, and we all try and have lives outside the compound, we all go through rough and bad times, and maybe sometimes we get a bit cranky, or crazy, or sad, or mad—all emotions aside, the important thing for me is that she showed me how to get the job done.

Overall it has been an honour knowing her and working with her this past year! She will no doubt keep herself busy and I'm sure you'll be hearing from her again soon, she's a restless wild one: true punks never die!

THE DICKTATOR

mariam bastani

Hell yeah it's August! By the time you are reading this, I will be biking across Northern Finland with no phone, no internet and access to one of the best private record collections in the world. Oh, and I will no longer be senior content coordinator of *Maximum Rocknroll*. That's right, this is my last true "Dicktator" column. Whether you care or not, after three and a half years, I am kickin' rocks.

Before I get emo on you, I want to put down a couple things. First, two huge events that happened just a bit ago—Same-sex-marriage in California and the Immigration reform bill. I don't know what will have changed in the time this goes to print, but I can tell you that SF is blowing up right now. Whatever your views might be on marriage, you can't deny the happiness and excitement of a lot folks around here. This, coupled with the news regarding the passing of the Immigration Reform bill, has prompted some big celebrations happening all over the US. But…there are some problematic parts of these reforms. Sure same sex marriage is now legal here and now must be recognized nation wide, but there is the underlying economic slant to all of this. This is a bill that economically helps a particular income bracket. With that said, there is also the aspect that since same-sex marriage must be recognized nation wide, this will turn immigration on its head, which is a good thing. See, with the Immigration Reform bill, the stipulation is that undocumented people that are already here will be able to "apply" for documentation and based on paying back taxes and "good behavior," they might be able to "achieve" citizenship. I smell a rat… I need details, because that sounds like step-dad language if I ever heard it. So people will have to register, pay a bunch of money and what the fuck does "good behavior" mean? Does that mean "not getting arrested" or what? That language is puritanical, institutional. Also, there will be a new huge allotment of US government cash going to "border protection" which is still endangering people crossing—more guns and more itchy trigger fingers. I am skeptical, but sadly it's a better option than what is in place now…and here is where same-sex marriage comes in…do you see what I am getting at? I won't be explicit, but if you are down, you know what the hell I am saying… Lastly, I have to say that immigrants who are against the bill

because they came here legally are really a comic irony at this point. I understand that this movement suggests that "illegal" immigrants should receive residency and not citizenship, but have these people taken into account undocumented people who have lived their whole lives here? Paid taxes (their argument, not mine)? Had children here? If it's really about voting rights, fuck you. It is a complicated issue that will not be resolved with a residency card. I think the short sightedness of this argument is a stomach turner. Let's see how this develops…

Second, for those of you who didn't know, This is Not a Step fest just ended. It was a Bay Area punk fest that was originally set up to help Sarah Kirsch with medical expenses she incurred during her battle with cancer. Unfortunately, she passed away before the fest happened, so the fest went on as a benefit for Sarah's family and transmarch. Just as Sarah was realizing her place in the world, she was struck down by this illness—that is one of the hardest parts of all of this to reconcile, but she lived hard, pouring out so much of herself into punk. It's crazy to think about how much music she created, music that challenged and pushed other punks to think, act and feel. Thanks to all the organizers for putting this together and for the best possible way to reflect a part of what Sarah Kirsch left us. It was a really special weekend with a feeling I have not had since moving here.

So here is where I say goodbye. I'm not good at this. It has been a fun time. I will miss some of the aspects of this job, but seeing as how it completely engulfs a majority of one's life, I am ready to spread out again and do some of the stuff I have missed, and more of the stuff I haven't been able to do nearly enough (like get laid and read books, not necessarily in that order). I am gonna get back certain aspects of my life I chose to put aside for *MRR*. While I have no regrets, it is a shame that there's only a certain amount of hours in a day, days in a week, weeks in a month, etc. and that admittedly some things fall to the wayside simply because coords are spread thin. The most frustrating part of this job is that we have to put things off that we *know* need attention because there are other more pressing matters that need attending to. What I am trying to say is, if anyone reading this column feels dissed or that *MRR* didn't care about your contributions, I personally apologize. There is shit that we forget; we are human. I can only say that it was not intentional and that everyone at *MRR* truly appreciates all that punks contribute. Additionally, to those of you out there who have been pricks, fuck you forever all over again, totally for real and extra large.

Anyway, there is a certain trajectory here and once you get pulled in, well, it's a fast fucking ride. *MRR* coordinators don't have much of a life… This isn't a pity party, it's just a fact: You really can't do much else, because everyone is counting on you, you shoulder the responsibility of keeping the zine going, you feel like you have to be constantly vigilant and you worry about *MRR* when you are away from it, but is it ever worth it. I realize that it sounds like you are having a baby, but let me tell you a story…

One time I left a full house of shitworkers during review week to go to band practice. Both the other content coord and the distro coord were on their way home so there was a twenty-minute gap between any of us being present. We trust our shitworkers 100% and I figured any question for the coordinators could wait twenty minutes. I was settled on to the bus, peacefully listening to Terveet Kädet (they are in this issue!) when I get a phone call from the *MRR* compound. I hear a commotion in the background—laughing, screaming and a bunch of voices all going at once. It seems that in the silence of everyone wearing headphones listening to their records for review, someone heard a faint squeaking—you know a maddeningly repetitive sound. Reviewer number one gets up and starts looking for the sound. A few moments later reviewer number two takes a break from doing her own reviews to grab another beer from the fridge. Noticing reviewer number one looking around as if having lost something, naturally, reviewer number two asks, "You need help finding something?" To which reviewer number one replies, "Do you hear that squeaking?" Opening the fridge, reviewer two says, "I don't hear…" "Shhhhh! There it is! Stand completely still, like this!" and reviewer one stiffens up and straightens his back. Reviewer two, laughs a bit and says, "Like this?" mimicking/making fun of reviewer one, until she hears the noise, "wait… I hear it…" Both of them fall silent. Just then reviewer number three enters the compound from outside. Upon seeing reviewer number one and two standing completely still in this weird identical posture, looking at each other in total silence, he asks, "What the fuck are you guys doing?" "Shhhhh!" they both say, to which reviewer number three says, "What the fuck is that squeaking?"

All of them start to search for the origin of the sound when reviewer four takes off her headphones, notices the movement in the other room and decides to join in, "so… what are we searching for?" "That fuckin' squeakin'," says reviewer three.

Finally, the search is over and it is an unpleasant sight— between the radio area and the wall, a tortured little mouse is stuck onto a hidden sticky trap that the exterminators left without our knowledge. Reviewer one dry heaves, reviewer two says in a genuinely bummed tone, "that sucks…," reviewer three says, "Someone should kill it," to which reviewer four points at reviewer three.

Reviewer three sighs, "alright, alright…" and removes the record bins from beneath the radio desk. He crawls underneath while the others are waiting to see what happens while discussing the ideological implications of using a glue trap and quoting Earth Crisis. Suddenly reviewer three is yelling, "Fuck! Shit! Fuck! Fuckin'!" He emerges from under the desk with the glue trap stuck on to one of his dreadlocks. The mouse is screeching at this point—and everyone starts screaming. Reviewer one starts dry heaving again, reviewer two is in a fit of hysterical nervous laughter and screams, "This is what happens when you have dreadlocks!" reviewer three is trying to pull the glue trap with the screeching mouse off his dread lock, getting his fingers stuck in the trap and reviewer four calls me.

So here I am, on the bus, on my phone, with everyone screaming on the other end. Suddenly it starts to quiet down and before I can decipher any part of the story, there is quiet. One of the coords had come home and set reviewer three's dreadlock and hands free from the glue trap. At this point I have calmly listened, because when you lose your head, that's when you fuck up. I get the full story and all I can say is, "I can't leave the compound for ten minutes…" It all worked out and I am sure that none of us had to be there, but this is coordinator anxiety.

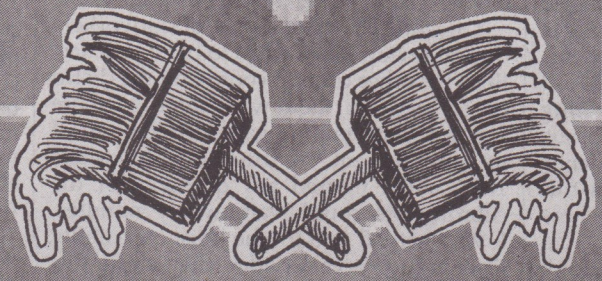
That's a factual story, but I don't want to paint shitworkers as the Keystone cops or fools or something. *MRR* shitworkers are very capable and smart people—they believe in *MRR* and they are dedicated. What you have to imagine is that each of these reviewers from this story are completely different and into different types of punk—and now they have this experience to share with punks of different kinds because it all happened here at the compound. If I had to name the most important thing about this experience of being a coordinator, it is seeing all kinds of punks come together to put *MRR* every month. There are shitworkers that have been here far longer than I have and there is a bunch of new blood coming in all the time. There are all kinds of punks that would almost never approach each other or go to common shows around here that have become pals. I don't want to say that the *MRR* compound is punk utopia, but it is a place in which we are all working for a common goal. It feels good.

People have been asking me, "What are you gonna do now?!" Oh you know, I am gonna cash in part of my investment portfolio and perhaps take a trip through wine country throughout Europe with part of my 401K earnings… C'mon… I am gonna do what I have been doing, man! Playing music, hanging out, going to shows, working on some old projects and some new. I am going to start helping my family more and spending more time with my friends. Maybe I will even date again (snore…). I will still review here, write a column, contribute more than ever, still do layouts and editing when needed. Never idle, never still, never looking back! So that's it, I got nothing else. Thanks for listening. I told you, I suck at goodbyes. Forever and truly, Up Yours. One love,

—The Dicktator.

WELCOME TO ANOTHER EDITION OF MRR'S

Shitworker of the Month!

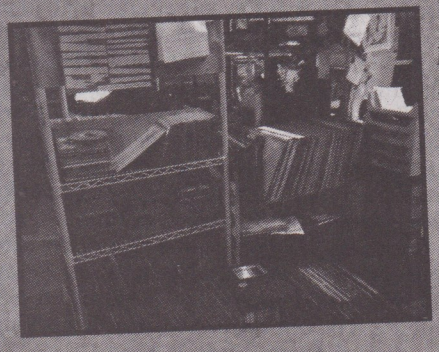


Keskin

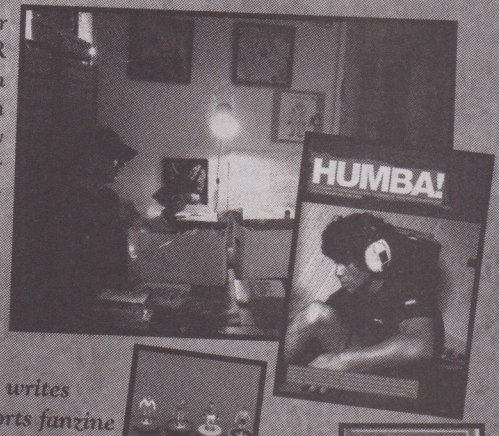
Keskin is a Greek punk from Athens and, since his arrival here in San Francisco eight months ago, has been a great help around the MRR compound.

He loves picking up cool junk from the street corner, but only brings by the useful things that we can use around the house.

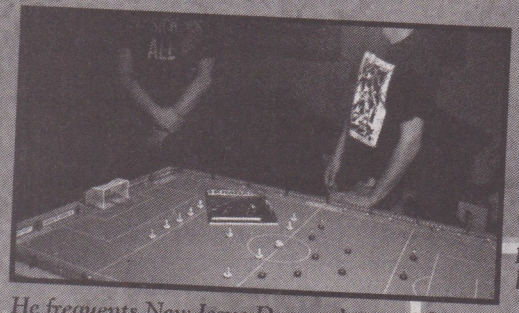
In his spare time, he often alphabetizes, files and green tapes records, or processes the mail for us. He is also learning how to record, edit and upload a MRR radio show for the website.



He has a restless spirit and need for organization, and likes tinkering with things to improve them, like our stereos, record players and speakers.



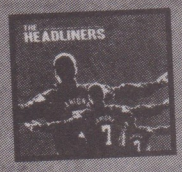
He is a major part of the MRR Record Collection Reorganization Project, as every Wednesday for the past three months, he green-tapes, sleeves and files records.



Outside MRR, he runs the blog Up the Brushes, where he uploads posters from Greek DIY punk and hardcore gigs.

Keskin also often writes for the Greek sports fanzine Humba!, where he reviews punk records that relate to football and is also a member of the Radical Fans United Club, which advocates a sporting culture free of racism, sexism homophobia and thugs.

He frequents New Issue Day, and you might see him with a small MRR distro at local Bay Area shows. He likes listening to weird finds from the MRR archive, riding his bike, beers in the park, playing Subbuteo (above) and going to house punk shows.



"It's not just the bands, malaka! The people who are behind the scenes are just as importand—the Shitworkers!"

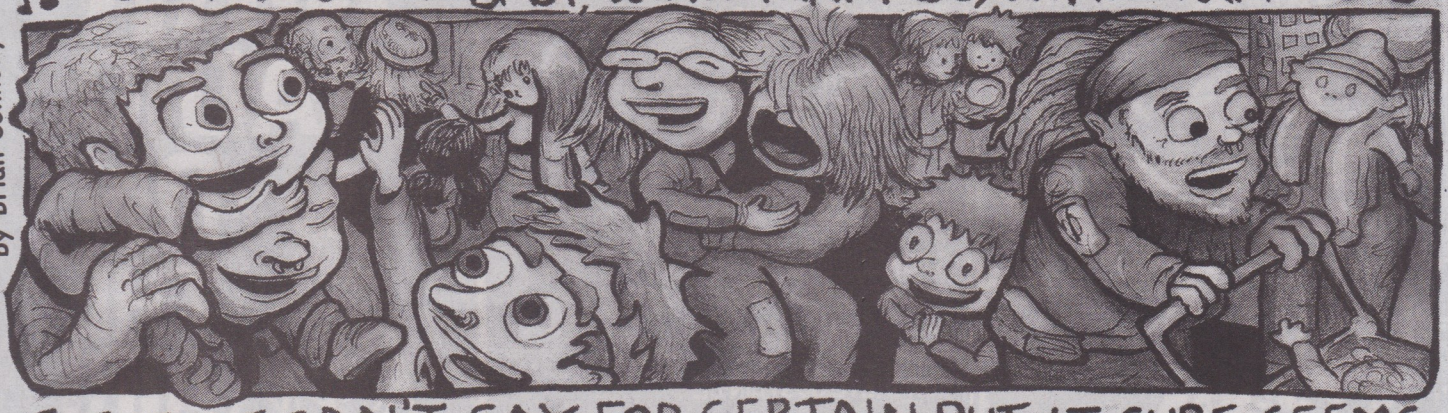
Thank you Keskin for all your hard work!

My favorite Subgenre:

PUNK PARENTS!

by Brian Connolly

♫ I SEE YOU WITH A BABY, WIPIN' THAT ASS, WIPIN' THAT ASS ♫



I GUESS I CAN'T SAY FOR CERTAIN BUT IT SURE SEEMS LIKE ALL MY FRIENDS ARE KICKING ASS AT THIS: WISE PARTNER CHOICES, STABLE RELATIONSHIPS, FAMILY PLANNING.. IN MANY CASES BREAKING PATTERNS OF DISFUNCTION THAT HAD BEEN IN EFFECT FOR GENERATIONS IN BOTH FAMILY AND CULTURE, I.E. THE REASONS WE FIRST SOUGHT PUNK. AND AMIDST THE BABY CHAOS YOU'RE HANDLING CAREERS THAT, AT LEAST IDEALLY, COVER THE DIAPER BILLS WITHOUT TAKING YOUR SOUL IN THE PROCESS. SOCIETY STILL SUCKS, BUT WITH YOUR HELP THEY'LL FIGURE IT OUT FASTER THAN WE DID, I WILL ALSO BE THERE TO SHARE WHATEVER HOT TIPS I CAN. I WILL LAUGH SO HARD IF YOU GUYS JUST END UP RAISING A BUNCH OF NORMS!!!

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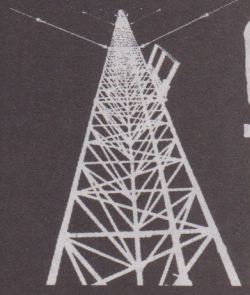

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NEWS

Maximum Rocknroll News compiled by Donny and Lydia

TAKSIM SQUARE PROTESTS: NINE THINGS YOU NEED TO KNOW

by Rick Galvez for www.policymic.cm

We are weeks into violent protests in Turkey, and the world is starting to take notice. Pictures of bloodied civilians, women being sprayed with pressurized water hoses and clouds of tear gas hanging over destroyed city blocks are flooding the internet. This has many wondering why Turkey, which—compared to neighbors Syria, Iraq and Iran to the Southeast has seemed a model citizen in the region to outsiders—is so upset with their government of Prime Minister Recep Tayyip Erdogan.

Where to start? Here are nine things you need to know about the Taksim Square protests.

1. It started with a peaceful environmental protest

It's hard to imagine, but the mayhem we've witnessed the past several days started with a sit-in of environmentalists protesting the construction of a shopping mall on a city park. It likely would have come and gone had the police not responded brutally, using pressurized water and tear gas to disperse the protesters. This seemed to have hit a nerve in the Turkish population, who flooded Taksim Square in the thousands to rally against Erdogan's government.

2. But it's not about the environment

Although the original protest was against environmental destruction, it quickly spiraled into full-on anti-government mayhem. Protesters are calling for the resignation of Erdogan, who they claim has become increasingly authoritarian and tyrannical. Is this true? Let's explore some recent actions of the Prime Minister.

3. The government routinely imprisons journalists

According to a report by the CPJ, "authorities have imprisoned journalists on a mass scale on terrorism or anti-state charges, launched thousands of other criminal prosecutions on charges such as denigrating "Turkishness" or influencing court proceedings, and used pressure tactics to sow self-censorship. Erdogan has publicly deprecated journalists, urged media outlets to discipline or fire critical staff members, and filed numerous high-profile defamation lawsuits."

It seems as if the government's heavy-handed approach to dissenters is nothing new. The report cites, "about 30% of journalists jailed in August 2012 were accused of taking part in anti-government plots or being members of outlawed political groups." Sounds familiar.

In fact, those within Turkey are reporting that news outlets are slow to report on the protests, likely for fear of government intimidation. Erdogan has responded by claiming, "social media is the worst menace to society." Maybe because he can't control it?

4. Erdogan fines businesses who disagree with him

It seems that nobody is safe to disagree with the government in Turkey. The government has also been known to impose steep fines on companies such as Dogan Yayin, a media group known for being critical of the Prime Minister.

5. Freedom of expression isn't that free

According to *Foreign Affairs*, "in May, Erdogan announced that the government would end state subsidies for the arts, closing the spigot on $63 million in annual funding and, in effect, endangering the country's more than 50 state theaters and artistic venues across the country. The AKP claimed that it did so in the name of private enterprise and was instituting a modern approach to government patronage of the arts; opponents argued that it was a deliberate attempt to silence artists, some of whom had become highly critical of AKP rule. Since the AKP era began, the world has watched closely to see if Turkey would embrace, or abuse, democracy. What is becoming clear is that Erdogan's strategy is to do both, simultaneously."

There seems to be a trend forming...

6. Alcohol has been nearly outlawed

Bowing to the conservative, religious right, the government recently passed a highly restrictive law on alcohol. According to *The Guardian*; "the planned regulations would prohibit retail sales between 10:00 p.m. and 6:00 am, ban all alcohol advertising and promotion, and stop new shops and bars from opening within 100m of schools and mosques. As is already the case with smoking, the depiction of alcohol consumption in films and on television would be blurred."

Blurred alcohol consumption on television? While Westerners should avoid imposing their values on foreign societies, it's a pretty safe bet that restricting access to alcohol is an easy way to be hated.

The bill is not yet in effect pending executive approval, but President Abdullah Gul has signaled that he will likely sign the legislation into law.

7. Turkey has become a one-party state

Although Erdogan's AKP party has been repeatedly elected, it has been steadily consolidating power and muscling out those who might be competition. This has been done by manipulating the constitution to serve its own interests. According to *Foreign Policy*, "the most obvious way this pattern has manifested itself is in the debate over the new Turkish constitution, which Erdogan had been determined to use as a vehicle to institute a presidential system in which he would serve as Turkey's first newly empowered president. When the opposition parties voiced their fervent opposition to such a plan and the constitutional commission deadlocked in late 2012—missing its deadline of the end of the year to submit its recommendations—Erdogan threatened to disregard the commission entirely and ram through his own constitutional plan. He floated the idea again in early April 2013, but softened his position as it became clear that there is significant opposition to his presidential vision even within the AKP."

8. The world hadn't noticed... until now

All of this has been happening largely under the radar of the international focus. In fact, the West has been quick to congratulate Turkey for its success in creating a stable state and combining secularism with Islam. In that way, the protests have been largely a success in that they have drawn international attention to Erdogan's increasingly restrictive policies.

9. The Turks have guts

In an age of instant worldwide media, the Turkish government should be worried about its brutal crackdown. Cameras are everywhere and the protesters know it. Few might understand the courage it takes to walk in front of armed forces shooting high-pressure sprayers and tear gas at your head. As of the time of this writing, thousands have been arrested, two at least have been killed and hundreds have been wounded in the protests.

GUATEMALA: MINING EXECUTIVE ORDERS PROTEST KILLINGS

from The Guatemala Times

Alberto Rotondo, executive of Tahoe Mine, located near San Rafael Las Flores in Guatemala, gave direct orders to assassinate members of that community.

The investigation of the mining conflicts in San Rafael Las Flores took a 180-degree turn after the Public Ministry submitted audio from wiretapping as evidence. In the audio, it can be clearly heard how Rotondo, head of the San Rafael Mining Security outfit, ordered to assassinate opponents of the mine.

On May 9th, the newspaper *Siglo 21* published a report titled "Rotondo ordered: Kill those sons of bitches." The report documents how the security chief gave direct orders to assassinate mining protesters and opponents of the mining project.

"The preliminary investigations found that Rotondo gave the order to attack the community. He also ordered the crime scene to be cleaned up and change the police report."

The information reveals Rotondo making several statements: "Goddamn dogs, they do not understand that the mine generates jobs... We must eliminate these animals, pieces of shit... We cannot allow people to establish resistance—another Puya, no. Kill those sons of bitches"

Despite this situation, Rotondo is benefited by a benevolent surrogate measure of only house arrest by officials of the justice department of Guatemala. The prosecution has asked to revoke that proxy measure.

On the other hand, opponents of the mine are still detained without being brought before a judge.

Rotondo was apprehended at the airport La Aurora, when he tried to flee the country. Wire tapping of conversations between him and his son reveal that he planned to leave Guatemala for a while, because, as he put it, "I ordered to kill some of these sons of bitches."

US ENDANGERED SPECIES ACT PROPOSAL COULD END MOST PRIMATE RESEARCH

by James Gorman The New York Times

The US Fish and Wildlife Service proposed June 11 to bring captive chimpanzees under the protection of the Endangered Species Act, a move that would create one more major barrier to conducting invasive medical research on the animals for human diseases.

If the proposal is enacted, permits will be required for any experiment that harms chimps, and both public and privately financed researchers will have to show that the experiment contributes to the survival of chimps that remain in the wild. The recommendation is currently open to public comment for 60 days.

The demand for chimps in medical research has dwindled, and the National Institutes of Health is expected to respond to recommendations from its own committee to retire most of the about 450 chimps it owns or supports. The committee recommended keeping a colony of chimps for possible future research on human disease if needed, but that need is not one of the criteria that the Fish and Wildlife Service would consider.

Daniel M. Ashe, the director of the Fish and Wildlife Service, said the proposal would end the so-called split list, with wild chimps declared endangered since 1990 and captive chimps unprotected under the law.

The move was a long time in the works, a response to a petition filed in 2010 by the Humane Society of the United States, the Jane Goodall Institute and other groups with concerns about biomedical research on chimpanzees and the use of the animals in advertisements and entertainment.

Goodall, who joined Ashe in announcing the proposed ruling in a conference call, said the move was an important step forward in the effort "to conserve these extraordinary beings in their home."

Kathleen Conlee, the vice president of animal research issues of the Humane Society of the United States, said, "This is an amazing step forward towards protecting chimpanzees in laboratories."

If enacted, the new listing would affect not only medical research but also the import or export of chimps and the sale of chimps in interstate commerce. It would not affect people who own chimps as pets. Whether the use of chimps in entertainment could be regulated is an issue that will be discussed during the comment period, Ashe said.

Over the past few years, the movement to stop invasive research on chimpanzees has gained force. The NIH decided in December 2011 to suspend all new grants for medical and behavioral experiments on chimpanzees. And in January, a committee recommended the retirement of the about 450 NIH chimps.

A 60-day comment period on those recommendations ended in March, and animal welfare groups have been awaiting a final decision. One problem in enacting the recommendations is the cost of supporting chimpanzees in retirement sanctuaries.

Wayne Pacelle, the president of the Humane Society, who praised the Fish and Wildlife Service's decision, said his organization and others would use the comment period to pursue the issue of using chimps in entertainment.

While the argument for medical research has been that there is a compelling human need, he said there was no such argument for using young chimps in television advertisements, for example, which he described as "entirely frivolous."

But under the Endangered Species Act, only uses that are considered harmful or harassing require permits. And use in entertainment has not traditionally been considered to be in the same class as taking blood or other invasive procedures.

In separate interviews, Pacelle and Goodall said chimps who are trained for entertainment are taken away from their social group when they are young, which is very harmful to them.

And, Pacelle said, once the animals reach the age of about seven, they become too strong or unruly, and the owners "typically dump them into the animal welfare movement for us to care of for the next 50 years," at a cost of about $1 million over the lifetime of each animal kept in a sanctuary.

But, Goodall said, the Fish and Wildlife Service's action was a major step forward.

"We're moving in the right direction," she said. "You take one step at a time."

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TREE-SITTERS, ENVIRONMENTAL ACTIVISTS TARGETED BY OREGON "ENVIRONMENTAL TERRORISM" BILL

by Yuxing Zheng, The Oregonian

With talk about "environmental terrorism," the Oregon House approved two bills on April 29 that target treesitters and other environmental activists who interfere with logging in state forests.

House Bill 2595, which passed 43-12, would create the crime of interference with state forestland management. House Bill 2596, which passed 51-4, would allow private contractors with the Oregon Department of Forestry to sue environmental protestors for the cost of damaged equipment, employee wages, attorney fees and similar costs. Both bills were sent to the Senate.

The legislation comes amid divisive efforts to increase logging in Elliott State Forest near Reedsport and proposals to increase logging in federal forestlands. Environmental activists affiliated with Cascadia Forest Defenders and Cascadia Earth First! staged protests at Elliott State Forest in recent years and at the Oregon State Capitol in May and June 2012, which led to arrests.

"They are known to overturn their vehicles on roads, chain themselves to trees, chain themselves to equipment, damage equipment, dig ditches in the roads, drive spikes in trees to cause injuries to workers, among other dangerous acts," said Rep. Wayne Krieger, R-Gold Beach, who carried both bills. "This type of conduct cannot and should not be tolerated."

House Bill 2595 would allow district attorneys "to charge these terrorists with a crime and make them accountable," he said.

Krieger also cited protests at a State Land Board meeting in 2011 and sit-ins in the offices of Secretary of State Kate Brown and Treasurer Ted Wheeler in June 2012, when protestors locked themselves together. One protestor also urinated on the carpet in the offices of the treasurer and protestors howled and made animal noises, Wheeler's spokesman said. State police arrested six protestors.

The bills passed despite concerns from environmental activists and the American Civil Liberties Union of Oregon that they would infringe upon free speech rights of environmental protestors. Activists can already be prosecuted for disorderly conduct, trespass, property damage and criminal mischief, said Becky Straus, legislative director of ACLU of Oregon.

"House Bill 2595 is effectively criminalizing civil disobedience for one particular group, and we think it's really very dangerous to give this sort of discretion to law enforcement," Straus said. "It's taking conduct that can already be penalized under our criminal code and heightening the criminal penalties of the conduct, simply because of the content of the speech and the type of person who engages in the conduct."

Defendants convicted of interfering with forestland management for the first time would face up to a year in jail, a $6,250 fine, or both. Subsequent convictions would net a minimum of 13 months in jail and a $25,000 fine. The maximum penalty would be 18 months in jail and a $125,000 fine.

If House Bill 2595 becomes law, environmental activists vow to challenge it in court.

"I can assure you that as soon as this bill becomes law, we'll have as many people arrested and prosecuted under it as possible," said Jason Gonzales, a spokesman with Cascadia Forest Defenders. "There's no law that can stop somebody from acting on something they passionately believe in. There's not some level of punishment that will make us not want to do that."

Cascadia Forest Defenders has staged roadblocks, treesits and protests in Elliott State Forest in recent years. The group is opposed to an October 2011 decision to increase logging in the forest. Three environmental groups in May 2012 filed a lawsuit that said logging would threaten the Marbled Murrelet, a threatened sea bird.

Jim Geisinger, executive vice president of Associated Oregon Loggers, welcomed the passage of the two bills Monday. Although contractors can already sue for damages, current law is "a little vague and nebulous," he said.

"When protestors or obstructionist activities in the forest cause a contractor to go home, and they're unable to perform their duties, that costs money," he said.

MONITORING GROUP SAYS SYRIA TOLL TOPS 100,000

From Al Jazeera.com

More than 100,000 people have been killed in Syria's uprising, a monitoring group has said, as a proposed Geneva peace conference looked set to be delayed, dimming hopes for an end to the bloodshed.

The Syrian Observatory for Human Rights, which relies on a network of activists and officials on the ground for its information, said on Wednesday that the death toll from the civil war was now 100,191 people. The toll is a testament to the levels of violence wracking the country, which has been ravaged by the conflict that broke out in March 2011 with peaceful demonstrations calling for regime change.

Despite the violence, a US-Russian proposal dubbed Geneva Two that would bring rebels and regime representatives to the negotiating table has yet to bear any fruit. Meanwhile, Syrian forces took full control of Tel Kalakh near the border with Lebanon on Wednesday, driving out opposition fighters and ending an unofficial truce under which it had allowed a small rebel presence to remain for several months. The fall of Tel Kalakh, three km from the border with Lebanon, marks another gain for Assad after the capture of the rebel stronghold of Qusayr this month.

Like Qusayr, Tel Kalakh was used by rebels in the early stages of the conflict as a transit point for weapons and fighters smuggled into Syria to join the fight against Assad.

"Terrorist groups infiltrated and terrorized the local people," an army officer said in a video posted online. "In response to the request of the local people, the army entered Tel Kalakh to cleanse the area and restore security." The Observatory, a pro-opposition monitoring group, said rebels left the town on Tuesday, retreating towards the nearby Crusader fort of Crac des Chevaliers.

Six months ago, Assad's opponents were challenging the president's grip on parts of Damascus, but are now under fierce military pressure there, while their supply lines from neighboring Jordan and Lebanon have steadily been choked off.

US Secretary of State John Kerry on Wednesday ruled out a military solution for Syria, saying its conflict does not resemble Libya's while calling for a settlement based on last year's Geneva peace plan. "This is not Libya. It is very different in many, many ways," Kerry told reporters in Kuwait City in response to a question on why there had been no military intervention in Syria as during Libya's 2011 armed uprising. He said that unlike Libya, foreign forces including the Lebanese movement Hezbollah had intervened in Syria, while Russia was supplying the regime with arms. Kerry warned the fighting in Syria could lead to the destruction of the state, the collapse of the army and a total breakdown of a sectarian strife for many years to come.

"That becomes far more dangerous for all the region because it will empower extremists... and the potential increase of terrorism," he said. "There is no military solution here... We need to reach out for a diplomatic solution" through negotiations in the Swiss city of Geneva, said Kerry.

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BY KAT SMITH

BOMBSPLINTER

BY TREVOR JAYNE

1) Formed summer of 2007 in Chino, CA. First lineup was Erik (drums), Bobby (bass), Paul (guitar & vox) John (second guitar). This line up had various local gigs but disbanded in 2008. Second lineup formed in January of 2013 in Los Angeles. Erik (drums), John (guitar & vox), Koopa (bass).
2) Lack of bands in Los Angeles area playing raw noisy Scandinavian-style punk.
3) We write about issues we are against; laws, the establishment, police state, violence within our city, racism, and global issues like famine, pollution, debt and war.
4) We are heavily influenced by Swedish hardcore and Japanese crust. We crank the distortion through the threshold but also focus on good song-writing with intense speed and violence, total fucking mangel! Svart Parad, Mob 47, Crudity, Frigora, Framtid, Crude S.S. Ant-Bofors, and of course Discharge.
5) We just released a 7-track demo "Cry and Scream in Pain Wounded by...", we also have a CD-R, "Live In Mentone" and plan on releasing a 7" by the endof 2013, beginning of 2014. We are also planning a West Coast tour sometime in 2014. Play more shows, release more records, drink more beer, make more noise! bombsplinter@yahoo.com / 3261 Dundas St. / Los Angeles CA, 90063

DAMAGES

BY STEPHANIE GOMEZ

1. Damages formed in early 2012 and we're from Santa Ana, CA
2. We were very unhappy with our local punk scene. All the "punks" turned into gangsters.
3. Daily life and the shit that comes with it; immigration, religion, bad thoughts and anything else that sucks.
4. ¡Punk en Inglés!
5. Release a 7" later this year, East Coast tour in January, and play as many shows as we can, so hit us up! dmgsdmgsdmgs@gmail.com

PARADOX

PROVIDED BY THE BAND

1) Fall of 2012 in Atlanta, GA.
2) David and I had a band that had just broken up, and I was already playing in Disable with Ben. It all just kind of came together after that since we were close friends already.
3) Each song on the first EP covers a different subject for the most part. Some main themes being the over use of modern surveillance tactics and the abuse of police/government power, daily paranoia from living in a violent society, racism, and being blinded by fabricated fears enforced by power addicts that use this technique to keep us scared and silent.
4) People will definitely be quick to slap the ever so popular "raw punk" label on us. This doesn't bother us completely because we are influenced from a lot of those types of bands of course, but we would like to think we're a bit more versatile. There are definitely distortion, D-beats, and crushing bass but there are also a lot mid-paced parts that almost lean towards some hardcore and even UK anarcho influences.
5) We are doing an East Coast tour in mid-June to early July, where we will have our tape and a bunch of new merch for sale. After that we are pushing pretty hard to get this EP on a 7" before we finish up another release in the late summer. Hopefully either another East Coast tour or West Coast tour this winter. Contact: scott.taysom90@gmail.com for a tape/shirt.
Listen: paradoxatl.bandcamp.com

SAVAGE HEADS

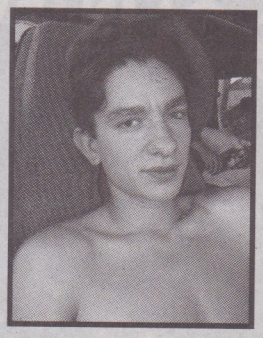
BY MEGAN LOPEZ

1)Formed in
Lowell/Boston in 2013, although another lineup under a different name practiced a few times in 2011
2) I just had a handful of songs that I wanted to record. Wasn't really sure if it was going to turn into an active thing, but everyone was down to be in another band with each other for the sixth time.
3) The spectacle.
4) UK82-influenced bedroom stompers.
5) Planning to record for a 7" sometime in the summer. Maybe at some point do a 7" after the first one. Get in touch for a cassette: noscapegoatnosurvivors@gmail.com

MRR asks you!

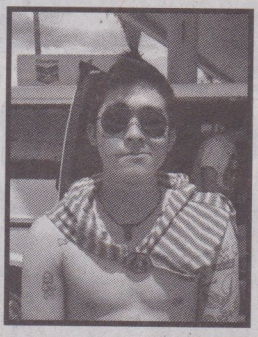
WHAT'S THE SCOOP?

This month's question was "What would you change about your scene if you could change anything?" Asked at Chaos in Tejas in Austin,TX. By Rachel and Ethan.

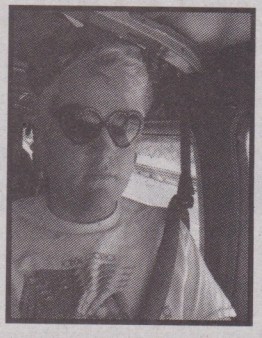


Carlos, Paso Robles, CA
More beer.

Kirk, NYC, NY
Less spiky studs, more smoky buds, jah bless.

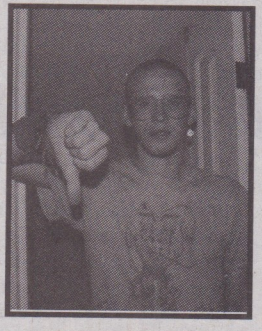


Jason, Austin, TX
Less beer!



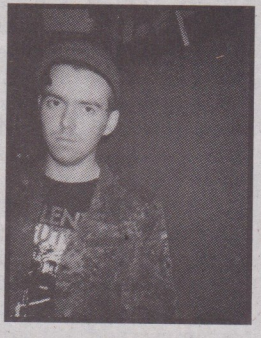
Ian, Olympia, WA
Less posers and more people willing to support touring acts. I would also like more poppers, Cherry Poppin Daddies, and Scion.

Lewis, Australia
Nothing! My scene is the best in the whole world.

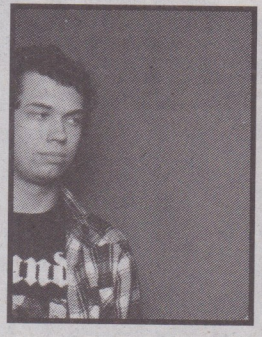


Trevor, Kansas City, MO
More punks.

Brandon, St. Louis, MO
People would be more into slamming and less into painting, or at least they'd be painting their face with a bag.



Shaun, Brooklyn, NY
I wish every one slammed more and that younger kids were able to come to shows more easily.



Adam, NYC, NY
As strong as the NYC scene is, we're sorely lacking in the centralized, self-sustaining punk venue/space, due to the city's gratuitous real estate costs.

French Jeff, France
I wish bands would focus less on their aesthetic and more on engaging their audience, expression their ideas and opening dialouge.

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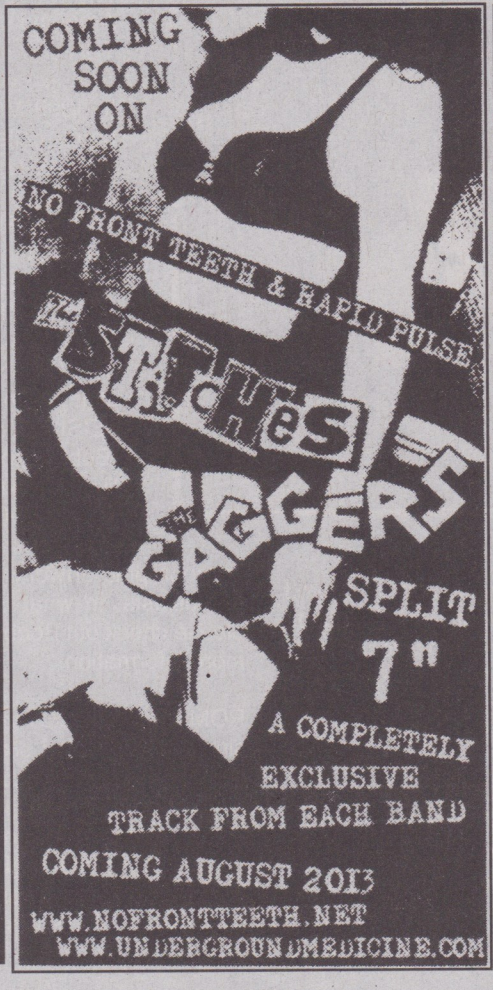

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:yorba linda scene report:

Words by Christopher Gordon. Photos by Cole Prentice

Founded in 1834 by Bernardo Yorba and Incorporated in 1967, Yorba Linda is a suburban community in Orange County lying 40 miles Southeast of Downtown Los Angeles. The Birthplace of former President Richard Nixon, where six figure incomes are the rule, its conservative politics and right-wing Christian leaders dominate the city. As a backlash to its wealth, its politics and its religion, a vibrant D.I.Y. scene has flourished in the last few years, seemingly pushing its way out from behind the Orange Curtain. Among the most current bands to spring up in the city include, but are not limited to, CREATURES, MEDIA BLITZ, BOBBY NOBBIT, ROMAN CANDLES, FUGUE, LOUGHTON, LAYMAN, and POCKETKNIFE.

CREATURES are a punishing metallic hardcore band that arose from the ashes of FINISH HIM in 2008. Shortly after releasing their demo, CREATURES played the Sound & Fury Festival, went on a full U.S. tour, and released a 7" as well as a split 7" with DOWNPRESSER, before putting out their debut full length *I, Lucifer* on Eulogy records in 2009. Since then CREATURES has released a third 7" and a sophomore LP, *Vesuvius,* on the bay area's Twelve Gauge records. Members Mike Cessario (drums) and Kyle Thomas (guitar) currently play in the band TWITCHING TONGUES. In addition, Madison Woodward (guitar) plays in numerous other bands including PENETRATE, ENOUGH SAID, FATAL BIRTH [7" on Twelve Gauge records], LOUGHTON, and POCKETKNIFE. Madison is also responsible for recording many of Yorba Linda's current bands including recent releases for NEW BRIGADE, LOUGHTON, LAYMAN, POCKETKNIFE and ROMAN CANDLES.

bobby nobbit

creatures

MEDIA BLITZ, which began as a high school band, played their first show in 2004. During their early years, they released four CD-R demos, which have since become locals-only collectables. In 2010 they self released their first 7" the *No Regrets E.P.* which is reminiscent of hardcore bands like CRO MAGS and SHARK ATTACK with Kirk Hammett style leads. The following year they released *A Voice of Our Own* 7" on Redshift records and in 2012 they put out their debut full length *Burn the World* before heading out on a full U.S. tour. In addition, lead vocalist Jason Schwartz has organized and promoted the Gnarmageddon Fest, which has become an annual hardcore punk festival, taking place in 2011 and 2012 in both the Bay Area and in Southern California. Plans for 2013 are still TBA. For more info visit www.mediablitzhc.com

In 1999 Michael Ryan Reinhart started a high school band called BRONCO TATONKA, which became a local favorite. Like most high school bands do, BRONCO TATONKA slowed down and morphed into TABLE FRUIT, which was a slower more experimental continuation of BT. In 2009 Reinhart released a 7" as BOBBY NOBBIT AND THE TABLE FRUIT on Tempe, Arizona's Rich Bitch records. In addition to the 7", Reinhart has released a countless number of CD-Rs over the course of the last ten plus years. After a short stint playing drums for Burger records / INNOVATIVE LEISURE's *Feeding People*, he now plays as simply "Bobby Nobbit" in a four piece band, which sounds like a mixture of both the MURDER CITY DEVILS and MODEST MOUSE. Michael is also recognized and admired locally for his strange, phallic, semi-pornographic artwork, which both confuses and perplexes most enthusiasts. In what is arguably Yorba Linda's best-kept secret please check out Bobby Nobbit at www.facebook.com/tablefruit for more information.

ROMAN CANDLES played their first show in 2008 and have since self released six cassette tapes and two 7"s. The first two tapes were recorded by Media Blitz's drummer, Jeff Salisbury, in his bedroom. After going on a few tours the band morphed from a two-piece folk punk band into a four piece sloppy rock'n'roll band reminiscent of the BANANAS. As a full band they recorded both 7"s with Madison Woodward (CREATURES) the first of which was split released on Madison's own This Side That Side records and Riley

Dalhson's (POCKETKNIFE) Young Foole records. The band has since shrunk back down to Christopher Gordon playing acoustic songs in the vein of the MOUNTAIN GOATS and BRIGHT EYES and will be releasing their debut full length *Riley Versus Jason in the Battle of Gracious Living* on Plan-It-X records in the summer of 2013. Christopher Gordon also does a locally focused fanzine called *The Stowaways*, which prints new issues regularly. For a copy of his zine please write to *The Stowaways* / 5082 Wendover Road / Yorba Linda, CA 92886 and check out upcoming ROMAN CANDLES information at www.fuckthestowaways.blogspot.com

FUGUE is a new band that played its first show in 2012. It just recently released a three song cassette tape on Madison Woordward and Eric Alberti's (ENOUGH SAID) hardcore label Fineprint records. However, FUGUE is not a hardcore band. In fact, they are heavily influenced by bands such as KARATE and FUGAZI, as well as the Revelation Summer movement. FUGUE recently recorded two new songs with Madison with plans to release a 7". They went on their first West Coast tour with POCKETKNIFE in April 2013, and play local shows regularly. For more information check out www.fugueisus.blogspot.com

LOUGHTON is a great new punk band, which has released two cassette tapes and has plans to release a third cassette EP on Cole Prentice's Black Pelican label in Spring 2013. LOUGHTON has a wide range of influences of '70s and '80s punk and has a reputation for getting wild live. Madison has been known to get naked during sets, and their mystique continues to grow with each and every show.

LAYMAN is a three piece grunge band that release their first demo tape in late March 2013. Jane Reich has played in Yorba Linda bands for years including ANEURISM with Tim Hatch (of the LOVELY BAD THINGS) as well as keyboards in FEEDING PEOPLE. She now plays bass in LAYMAN and her vocals add a dynamic that most Yorba Linda bands are lacking. Her brother Max, who has played with both ROMAN CANDLES and FEEDING PEOPLE in the past, has recently joined the band on guitar. They are a great band with tons of potential, heavily influenced by bands such as HAZEL, SONIC YOUTH, and the BREEDERS, and are excited to play more shows in the future. For more information check out www.laymanyl.blogspot.com

Finally, POCKETKNIFE the newest of the Yorba Linda bands, featuring Riley and Madison from LOUGHTON and Jeremy Stith from LAYMAN on drums, are currently recording a debut EP and are headed out on a West Coast tour in April with FUGUE. For fans of JAWBREAKER and ARCHERS OF LOAF.

layman

In addition to *The Stowaways*, Cole Prentice who use to sing in local band SRT started a zine/project called *Black Pelican* in the early summer of 2011 with his friend Bryan Lopez. They have since released three zines, a photo zine, a number of t-shirts and patches, and have plans for a distro and a few tapes including the LOUGHTON *Cheap Shot* EP in April 2013. Black Pelican also books shows for local and touring bands in and around Southern California. For more information please check out www.blackpelican.info

fugue

With the town motto being Yorba Linda: "The Land of Gracious Living," it is no wonder why many kids have taken to playing music as a response to a city thriving on its own narcissism. Although it currently lacks venues, record stores, and overall community support, these kids have managed to make a scene work with what they've got. In the past we've had more notable bands like DEATH BY STEREO, ATREYU, the COLD WAR KIDS, and the HENRY CLAY PEOPLE call Yorba Linda "home," but these kids all seem much more interested in what's going on in the present to think about what happened in the past.

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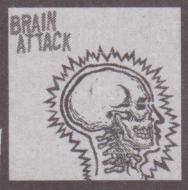

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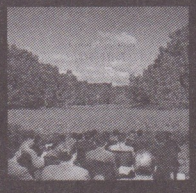

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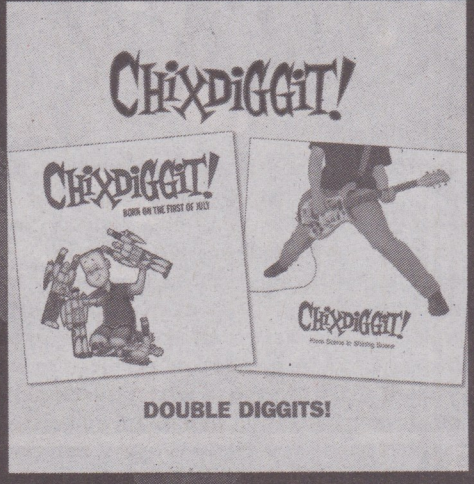

DOUBLE DIGGITS!

FAT WRECK CHORDS
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BAITLINE!!!

Wanted: band tapes, mix tapes, dirty photos, and tales of unrest in exchange for feathers, herbs, mushrooms, rural lore, or magic spells. Rad female photographer seeks hairy females and twinky boys for chill porn shoots. No, these aren't excerpts from the XXX section off Craigslist, this is *Baitline!!!*, San Francisco's own underground classifieds for weirdos, freaks, punx, and queers. Put together and sent out monthly with ads submitted almost entirely by the readers, *Baitline!!!* is the place to find public service announcements, pen pals, dates, and free goods and services in exchange for odd requests. The paper is a visual feast for those with questionable tastes and an open mind, a paper for those who want to live in a free land and find like-minded individuals off the grid. I interviewed Sy Wagon, the creator and editor, who was nice enough to invite me to the *Baitline!!!* HQ to talk about the project and the importance of self-publishing, DIY and why you should get offline and onto the *Baitline!!!* Intro and interview by Vanessa X.

MRR: Who are you and where did you come from?

My name's Sy Wagon and I came to California from the east coast thirteen years ago. I lived in northern CA in a cabin with a bunch of people for a while, and then I moved to SF, and I've never left, so here I am still by some stroke of luck.

MRR: What was the Inspiration behind *Baitline!!!*?

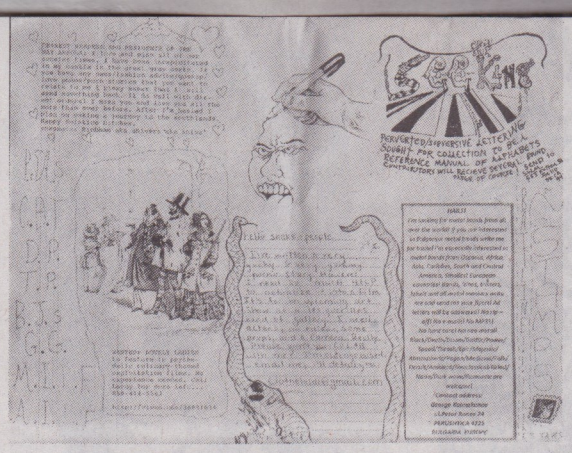
For awhile I had a lot of jobs and I was really busting my ass all the time and trying to figure out what kind of project I could do that wouldn't interfere with that, which was already taking over my life. I've always loved advertisers. I grew up out in the woods and in the country and sometimes my parents would get packages and there'd be the advertising section, like crumpled up to pack the stuff, and it was this window into another world. Anywhere I go, I look at the local advertiser papers. For any project that I do, I try to think about whether it's needed and useful, so *Baitline!!!* definitely seemed needed and useful. At first it was a small project and then as time went by, I had to make a lot more copies and send them to more places and deliver them around more, and now it's not a small project anymore, but fortunately I don't have as many jobs as I used to, so it worked out.

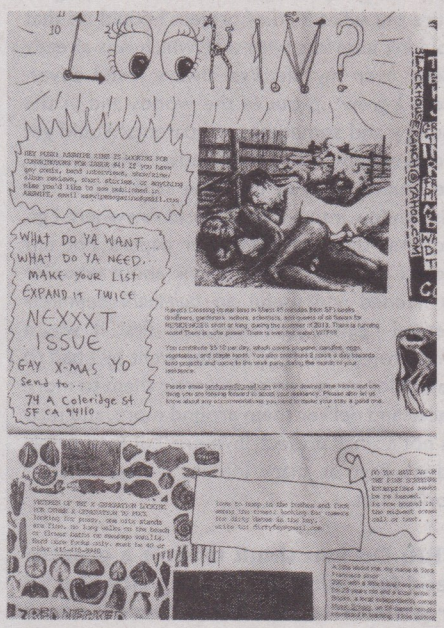
MRR: Do you think there's a greater need for *Baitline!!!* in a big city like SF or a small town where there's not a lot going on?

I put a lot of effort into sending it out all over and I definitely think it's more cherished and people are more interested in it when they're really cut off from the underground world. In the city, people are all on their gadgets and on Facefuck and text messaging. I don't think it's actually needed; it's more of a novelty in an urban setting, but ultimately I think people do appreciate it in a certain way that makes it worthwhile.

MRR: Would you say most of the ads come from San Francisco or do you get ads from all over?

Most come from the Bay Area, and there's this idea that *Baitline!!!* is pretty much only useful to people in the Bay, but ultimately that would





be true if an event was advertised. You're not gonna fly in to get to some event that happens in a few days, but there're people who've gotten pen pals and that kind of thing isn't attached to an area necessarily.

MRR: I think it helps the out-of-towners too.

Yeah that's an important thing to me just to see how much SF is changing into this world of people who've never been here and probably won't be here in a few years. It is kind of losing its soul, so I think even for people who live here, it's our own reminder that we are still here, the underbelly still exists even though there're these professional geeks that are taking over the town. There're less of us, they can't just run that whole thing out of SF; it's a part of SF. I don't think they can eradicate us even if they really tried.

MRR: I can see *Baitline!!!* being this weird message board, like an alternative Craigslist. Did you ever think to put it online?

No, never. I hate computers, I pretty much avoid computer land as much as I can. If you refuse it, you're fucking yourself over just 'cause that's the way of the world. People can post something on their Facefuck and everyone's like "haha," they laugh at it and look at it, but then where does it go after that? It just goes into the ether as if it never existed and these Baitlines!!! are gonna be kicking around in people's moldy bathroom corners, and people are gonna uncover them, and I think it'll be like an archaeological find. To me, putting something on paper is so much more real than putting something on the internet. Whatever goes on the internet might disappear for whatever reason, especially if it's important, because nobody wants it on there, so I think producing our own paper goods is still an important thing because of government censorship and stuff like that, which I think is always happening and definitely something to worry about.

MRR: I agree that the internet is pretty soulless, and it's really important to keep certain things offline and make connections with people through the mail and in person.

I've always been interested in getting and receiving mail and ever since I was a kid I was really into that. You can't think about how much postage costs or how many things you've sent out and how few things you've ever received back, you just have to keep dumping them through the mail endlessly and you will get some things back someday.

I think we have a duty to our "community," which is that we need to add to it far more than we ever get to take away. We need to set examples for each other, push ourselves and our friends. Redistribute all that we can get and practice barter, trade, etc. By not thinking selfishly, we are actually undermining the powers of society and our horrible nation, and I would challenge folks to consider this many times per day. For example, if kids would get into brewing beer collectively, they would be working on something together, helping each other spend less and not be drinking formaldehyde out of a rainforest-raping tin can every day.

MRR: Do people ever contact you with their success or horror stories?

Once in awhile I hear success stories. I don't think I've ever heard a horror story. It's not as bad as Creepslist, but there's definitely that factor that it does go out to the public and that mystery of, "Well, who is this person and why did they contact me?" I don't actually hear that many stories about what happens, but once in awhile I do hear things, and they're pretty awesome, and it makes it feel worthwhile. I'm on issue #38 right now and I kinda feel like I could never do it again and it wouldn't bother me, but then every month I get a couple letters that are like, "Wow, *Baitline!!!*, oh my god!" and then I feel like these people just found this, and I don't wanna end it right now.

I think one of the best stories that come to mind is of a prisoner who put in an ad looking for a lot of help. They wanted someone to email stuff for them and print things out and send it to them and do all these office chores, and then months and months later, this person had found someone through *Baitline!!!* who totally helped them out, and that was pretty awesome. Somebody who was lost to the world and taking a stab in the dark and somebody finding what they needed. I don't think too many of the personal ads have worked out [laughs] but I've heard a few stories where people said they've been stood up on their *Baitline!!!* personal ad date. So far I haven't heard of any true love found through *Bateline!!!*... [laughs].

MRR: You get a lot of weird ads. Are you still surprised by people's odd requests, or does nothing phase you at this point?

Pretty much. I mean, I know a lot of really freaky people and there's very little that could surprise me at this point. And I know a lot of older people who tell me stories, and I think, "Wow, stuff used to be way crazier than it is now." So yeah, I don't think anything would surprise me at this point.

MRR: Are there specific ads that you would like to receive?

I would like to see more flyers. People don't really make flyers as much as they used to. I know personally I'm much more likely to go to a show when I have a flyer for it stuck to my fridge. It's how my brain works, little pieces of paper. But *Baitline!!!* comes out only so often, and people don't really plan ahead for stuff, so a lot of times it doesn't work out. At times there have been a lot of public service announcements, like people putting in various informational things, and that sort of dwindled in the past couple of issues. I think people really utilized the public service announcements.

MRR: How would you describe the average *Baitline!!!* reader?

I would say the average *Baitline!!!* reader is pretty mysterious to me. I don't know a lot of people that have requested *Baitiline!!!* through the mail. I've never compiled all the information that I have about everything, I've never charted it out to see what I have, but there are a lot of older people, a lot of people who used to live in the Bay and no longer do and also just a lot of weirdos out there that I have no idea about, and somehow they hear about *Baitline!!!* and are really excited about it. Definitely old friends and a lot of mysterious people.

MRR: I would say *Baitline!!!* is pretty elusive itself.

It's a great informational item for people who are uncomfortable around so-called regular people in the regular world. I think ultimately that's the most important thing about it, just re-affirming the existence of variety and I think we all need to remind ourselves all the time that there are a lot of options.

MRR: What early publications first inspired you to get into zines and DIY?

I think the first kind of punk classifieds I ever saw was *Slug and Lettuce*. People would be searching for their long lost friend, so the idea that there should be these means of finding people and things, just getting the word around, I think that was the first thing I ever saw like that, and I guess it came back later.

MRR: How about now? Any zines that you're into these days?

Hmmm, I don't know. I guess I don't go searching all that much. I used to try and go to the zine-fair-whatever, and at some point it was just too much disappointment, so I kinda gave up on it, but once in awhile I'll see something that I like. There's been a number of weird zines that have found *Baitline!!!* and that review *Baitline!!!* once in awhile, like *Node Pajomo* and *Media Junky,* that have definitely expanded the *Baitline!!!* readership. I've always been attracted to little pamphlets and zines that were informational, and I remember when I was really young, the first stuff that I ever saw was so precious. Like the zine *Hot Pants*, telling you to stick garlic up your pussy. I was eighteen-years-old, and it was just like, "Wow, this is so important!" but I've never stuck garlic up my pussy, but I know people who have [laughs]. But just that idea of information that tells us to take care of ourselves.

MRR: What's one of the most satisfying things about putting out your own publication?

Getting a regular thing in the mailbox that it's this window to a more free land. People have been so appreciative of that and ultimately I feel that's where my idea of the success of the project comes through, by validating certain people's whole existence and just reaching random weirdos who live in pretty isolated areas where people might murder them or something. I don't even know who these people are, but I know that they're really into *Baitline!!!* Personally, one of my favorite things is putting the addresses on things. I send mail to the craziest places, like sending stuff to Yak Road in Alaska and Gulfstream Road in Florida. All these places that I've never even been to, and just to meditate every month about the idea of these places, where these people have their whole lives, is really interesting.

MRR: Where's the farthest you've sent *Baitline!!!*?

Baitline!!! was going to England because there was this other sort of classifieds that had been going on before *Baitline!!!* and also happening at the same time, and somebody knew of that one, and it crossed them, but it was this total freaky tranny weirdo in England living in a small town that would put out this paper once or twice a year that was quite similar to *Baitline!!!*, so that was cool to see. I've heard of things that *Baitline!!!* spawned, but I've never seen them. There's one in Santa Cruz where people contacted me and were interested in doing the same thing, and I said, "Yeah cool, you should do it!" but I never got one in the mail or have seen one, but apparently that may have happened. I guess it just kind of tells me again, "oh yes this is a needed item in the world that other people need, and they need to figure out how to produce on their own." Aside from that, *Baitline!!!* gets the journey.

MRR: I notice on all the covers there's an ocean theme and lots of mermaids. Any reason for that?

Well, just the name of it being *Baitline!!!*, as if you're throwing your hook out into the ocean to see what you catch. It might be a big fish, or it might be a rubber boot; it's kinda nice to have a theme, and I've stuck with it.

MRR: There are a lot of crude drawings in *Baitline!!!*. Do you ever get any reactions from the post office?

Not so much. I had just dug out this package that I use as a folder now, but it's something that's pre-*Baitline!!!*. A friend and I used to put out this newspaper called *The Orifice*, but the last issue...my friend had moved to Philly and worked on it over there and had sent this big package to me with all the art inside, and this package had all this porno on the outside, and the post office said they weren't gonna send it, but you know, that was Philly, and they still sent it because my friend argued with them, but I've never had too much trouble. In the beginning, some people in prison were requesting it, and it would get sent back, so I just stopped trying to send it to prison because it was kind of like, well...do we really want these guards pouring over this stuff anyway? Especially if nobody's gonna get it no matter what.

MRR: Since *Baitline!!!* is free, do you get a lot of requests and trades in the mail from prisoners?

Yes. After having *Baitline!!!* reviewed in *MRR* with the label "free" I started receiving piles of mail from people in prison asking me to send them stuff, and after that I had to make a form letter telling people that *Baitline!!!* is too lewd to get into prison, but this is what it's about and you can send in an ad if you want. And some people have done that, but then I'll get other people saying they sent me a letter, but they didn't hear back, so they send me more stamps, so it's a little bit like, "Oh, are these people still in the same place?" and the mail is dated way back. They really don't give a shit about these people's lives.

I guess I would tell people that if your zine is free and it's advertised in something that gets around, you might expect that the people who are still really into postal mail are the people that aren't allowed anything else, and there's a lot of prisoners in this country, so be prepared for that.

MRR: You're almost at your 40th issue. What does the future hold for *Baitline!!!*?

When one year had passed, I made a *Baitline* of the Future issue which was numbered at 47, and I only have so many more to go until we reach the future, and I guess I have some sort of fantasy that I'll do #46, and then that will be it. I don't know. It remains to be seen. But should #47 come true, this whole place will be a much more interesting place to live in, so that's what I'm hoping for.

To submit your ads or to request a free copy (stamps/trades are appreciated!), send them to:
BAITLINE!!! / 74A Coleridge / SF, CA 94102 / USA or *sywagon@gmail.com*

LAS OTRAS

I LIVE IN A PLACE WHERE HAVING COOL POLITICS AND BEING PUNK IS NOT COOL. BUT PUNK IS NOT ABOUT BEING COOL, IT HAS NEVER BEEN! PUNK IS FOR LOSERS... ANYWAY MY SHITTY LIFE WAS ILLUMINATED AFTER I GAVE A LISTEN TO LAS OTRAS 7". IT IS ONE OF THE MOST HUMBLE, INTENSE AND HONEST RECORDS I EVER HEARD. PURE RAGE AGAINST THIS SOCIETY THAT IMPOSES ON US A WAY OF THINKING, AND WORST, A WAY OF LIVING. I HAD THE CHANCE TO INTERVIEW THEM IN BARCELONA, CATALONIA. OR WHAT OTHER PEOPLE CALL SPAIN. WE HAD A BLAST DOING IT—AFTER THAT THEY KILLED ME AND EVERYONE ELSE WITH AN AWESOME SET. THESE GIRLS ARE FUNNY, PUNK AS FUCK AND THEY CAN KILL YOU IF YOU MESS WITH THEM.

Interview by Marat and Rafael. Translation by Viky. Photographs by Pocoojo.

MRR: HERE I AM WITH THE GIRLS FROM LAS OTRAS. FOR THEM TO TELL ME WHO THEY ARE, WHAT THEY PLAY, WHAT BANDS THEY COME FROM AND TELL ME THE STORY OF HOW THE BAND STARTED.

Marina: I play guitar and I come from Flujo, another all girl band. I also play in Sentencia.
Iéri: I do the screaming. In Brazil, where I was born, I used to sing in Bulimia. And here in Barcelona I have also played bass in Peste and Fosa Comun.
Rebecca: I play the drums. I'm from Barcelona and also come from Fosa Comun and Flujo where I played the guitar.
Mar: I play the bass and played in Crosta.

MRR: HOW DID LAS OTRAS START AND WHY ARE YOU AN ALL-GIRL BAND?

Rebecca: We went out one night and the idea came up. We always saw each other at concerts and other political events, so we knew we had an affinity. We missed hearing songs about anarchism and feminism in punk and we came up with the band to talk about these things. We wanted to be an all girl band because these issues affect us directly as girls.
Iéri: I think visibility it's super important. Women have always been there and this is not different in punk. If women were not playing in bands, we were doing something else. But the prevalence of guys on stage makes this explicit visibility of women still necessary.
Marina: For me it is a musical project with my friends. It is a part of my daily politics to talk about the sort of issues that in other groups I've shared with guys were never the usual topics. If we weren't an all girl band these issues and topics would not be a priority.
MRR: IN TODAY'S CONCERT FLYER IT SAYS "LAS OTRAS PUNK ANARQUISTA Y FEMINISTA". WHY ANARCHIST AND WHY PUNKS?

Marina: Because that is how we try to live our lives.
Iéri: For many people punk means the music. For us it is important to emphasize where we stand.
Rebecca: We don't come from just any feminism. We come from anarchist feminism: because we don't believe in the State and we fight to change it, and we're punks. Also, because we are all a little crazy!

MRR: IN BARCELONA IT STRIKES ME THAT BEING POLITICAL HERE IS NOT FROWNED UPON AS IT IS IN VENEZUELA OR AS IT IS IN SOUTH AMERICA, WHERE PEOPLE MAKE FUN OF OTHERS FOR BEING POLITICAL AND CARING ABOUT ISSUES. WHY DO YOU THINK THAT BARCELONA IS NOT LIKE THAT?

Mar: In Barcelona there is a whole tradition of groups that have been closely linked to anarchism and squatting. A few years ago it was even more pronounced. Many groups had clearly political lyrics, and although it may seem that the topics were repeated over and over, I think it really reflected some of the issues being discussed in groups and assemblies. But now it's very different.

MRR: AS THE SCENE GROWS IN BARCELONA. I FEEL THAT WE ARE LOSING SOMETHING, IT'S HARD FOR ME TO DEFINE AND MAYBE I'M JUST BEING NEGATIVE. DO YOU THINK WE ARE BECOMING MORE SUPERFICIAL, LESS COHERENT, MORE ORIENTATED TO QUESTIONS OF AESTHETICS?
Mar: Barcelona's punk scene used to be amazing. There were a lot of good bands, plenty of squats to play and organize activities, and a strong sense of community. I think the overall dynamics have changed. We still have a bunch of cool bands that I love, seriously. You have great shows almost every weekend. But it's not the same. As you say, I feel like something has been lost. I see a lack of passion or idealism acclaimed that endangers this scene, as if everything was taken for granted. People are not interested in politics, they just want to start new bands that are hyped immediately—become that or get drunk at bars. Now that the city council is closing squats and most social centers, we've reached the point where getting a DIY venue for a show is becoming a pain, and it seems almost no one gives a fuck. This makes us all sad.
Marina: I think it is also the issue of aesthetic, something that has always been present in punk; it's one of many ways to reaffirm what we want to be and what we want to convey. The problem is when that is the only part of punk left, then it becomes empty of attitude and content. On the other hand, there are people who are still committed to a punk with attitude, a more political and consistent punk.Trying to build a network of support, organizing concerts and activities to raise money for prisoners and other political issues. We seek this kind of punk.

MRR: WHERE DOES THE NAME LAS OTRAS COMES FROM?

Mar: The name translates as "the others". It arises from the need to problematize the word woman, who seems to designate a whole entity, a uniform collective. Society imposes a model of white, heterosexual and middle class woman. But there are many realities, many ways of being a woman.

Even of not being a woman, because not all people who are born female feel like women. Therefore, "Las Otras" means that we can be anything beyond that imposed and abstract notion with which we do not identify.

MRR: I KNOW THAT THERE IS SO MUCH MORE TO LAS OTRAS THAN FEMINISM, BUT FEMINISM IS REALLY IMPORTANT TOO. TELL US ABOUT THAT ... FIRST WAVE? SECOND WAVE? RIOT GRRRL? ANARCHA-PUNK? HOW DO YOU DEFINE YOURSELVES?

Mar: Even though I did listened to some Bikini Kill when I was 15, it did not have a big influence on me in terms of feminism. I got into feminism long after I started to consider myself an anarchist. I was going to women's self-defense workshops only because I had experienced sexual assault, and I met a lot of feminists and lesbians there. I realized we shared a common oppression. You cannot say you're against all authority without questioning gender roles, sexuality, patriarchy or race-related privileges too. This basic introduction to feminism was so stimulating I soon started to investigate those subjects in a more theoretical level. I'd say I have a mixture of influences, although I'm mostly interested in radical feminism, the so-called third wave and queer theories. Anyway, my feminism cannot be separated from my anarchism.

Marina: I started to participate in anarchist projects, and gradually discovered both animal liberation and feminism. And although I believe that the struggle must be against all oppression, feminism is a very important part in my life. As a woman, the power to fight side by side with other compañeras gave me strength, desire to continue growing in this... For me, the time of the Riot Grrrl was important to discover, to know the bands, but I have other references that have left a bigger imprint in me like anarchofeminist women.

Rebecca: I find different feminist discourses interesting. I guess that I'm a collage of these different ideas, that changed my life: radical feminist, Riot Grrrl, queer theories, postmodernism ... Nowadays I have and anarcho-feminist collective in Barcelona, because like my friends said, anarchism is very important in my life and in my way of thinking and seeing the world.

Iéri: Maybe because I'm a lot older, Riot Grrrl had more impact on my life and like many girls at the time, it was what helped me put a name to all those feelings, and understand I was not alone and that punk isn't and should not be something restricted to just one way of sounding the same. For me it's more about attitude, the way you do things and sincerity. Coming from a city with no anarchist history in my city in Brazil, though I have discovered anarchism and feminism though punk Riot Grrrl. I mean, it was a spark to start reading books, unlearning the bullshit they teach us, getting together with girls, making bands and working on many different collectives for both anarchism and feminism.

MRR: IN THE PREVIOUS CONCERT IÉRI TALKED ON STAGE BEFORE THE CONCERT AND IF YOU DO THAT WHERE I COME FROM THEY'LL MAKE FUN OF YOU; OF ME AND OF EVERYONE. BUT I LOVE IT!

Iéri: In Bulimia, I talked a lot at concerts before playing, and they would yell: "shut up and start playing!" They use to make so much fun of me! This was in early 2000 ... [laughs]. I made a lot of enemies for speaking of things that bothered me, but at the same time we created something very beautiful and positive. But I found something different here. The reason why I have moved to Barcelona was my interest in the anarchist and squatter movement. And the reason that made me stay was one particular punk scene. I have always felt distant to some kind of "non critical" punk and here I found amazing anarchists and punks, they were so sincere about the music, what they were doing, talking about, etcetera, that I got connected again. I'm also talking about people who are not musicians, making the (anti) music they felt like, despite all the trendiness. I could really feel the passion, the hatred, the love for freedom. People that still care about things and are also organized in other ways to fight for what they believed. I found my people! Then started to play in bands again.

MRR: TELL ME THE STORY OF THE 7" COVER. I'VE HEARD ABOUT WHERE IT CAME FROM. LET'S HEAR HOW YOU TELL THE STORY.

Mar: Well I'll explain the story because it's funny. I went with Iéri to see an exhibition and had

a magazine of a workers' collective that made social photography to portray the working class. There was a picture where these women were posing with guns. It actually was a play, but we didn't know then. We really liked it and I said "this has to be for Las Otras". In the museum there was a reading room with less supervision and I pretended to read for a while and then tore off the page of the magazine with the picture to take it home.

MRR: HOW IS IT BEING A WOMAN IN BARCELONA? EACH OF YOU CAN TELL ME WHERE YOU COME FROM.

Rebecca: There are many realities in Barcelona, depending on what kind of life you get to live. Obviously, we've all suffered by the fact that we are women, because society is sexist, even if it is not made visible. In our environment I see the boys' mentality is changing and they are interested in feminist issues. I see changes in the punk scene and see changes in other political spaces, because there have been many debates in Barcelona and there are many groups working with feminist issues. This has opened the questioning of certain issues, like gender roles, sexuality, aggression, and somehow has changed the way we relate to each other and that makes me feel comfortable in my city, being a woman, but there is still a lot of work to be done.

Marina. The times I've had to act more warlike or more self-loving or confront someone have often been in places like the punk scene or a political space in order to improve and to have as much space as was given to my fellow men. In the assemblies when you put together things, actions or whatever activities, you have to make a place for yourself and many times elbow your way to get some respect, you know? But often, even in politics or punk, as a woman, it is difficult to get in and be considered someone. So sometimes we have to create a group of women only because we have the need to be in political groups and to do things among ourselves.

Iéri: Where do I start?? I'm like ten years older than them! [Laughs all]. To focus on what is a woman in punk, my experience has been quite different. I started by going to some punk concerts to hand out pamphlets against groups with misogynistic lyrics. I got threatened by them.

MRR: DEATH THREATS?

Iéri: Not death threats, but kind of like, "if I see you on the street I'll hit you". Although I was much younger than the guys in these bands I believed in punk as a critical space for reflection. I thought they were just saying all that in their songs because maybe they hadn't thought about it. What naivete! We've been called "anti-men". Bulimia had our tape thrown on the floor, people have talked a lot of shit about us. Personally it has been very hard. But the whole process has left one other very sweet scene: we girls felt strong together, we have taken our place in punk and made it comfortable for us. When I got to Barcelona I was surprised because there were many girls and even as gender debates were not in the agenda, there was receptivity and a critical environment. And then a lot of work to get where we are today.

MRR: ABOUT LANGUAGE. I'VE NOTICED THAT IN EUROPE PEOPLE DON'T SEEM TO CARE SO MUCH ABOUT LANGUAGE. IS IT IMPORTANT OR DOES IT NOT MATTER?

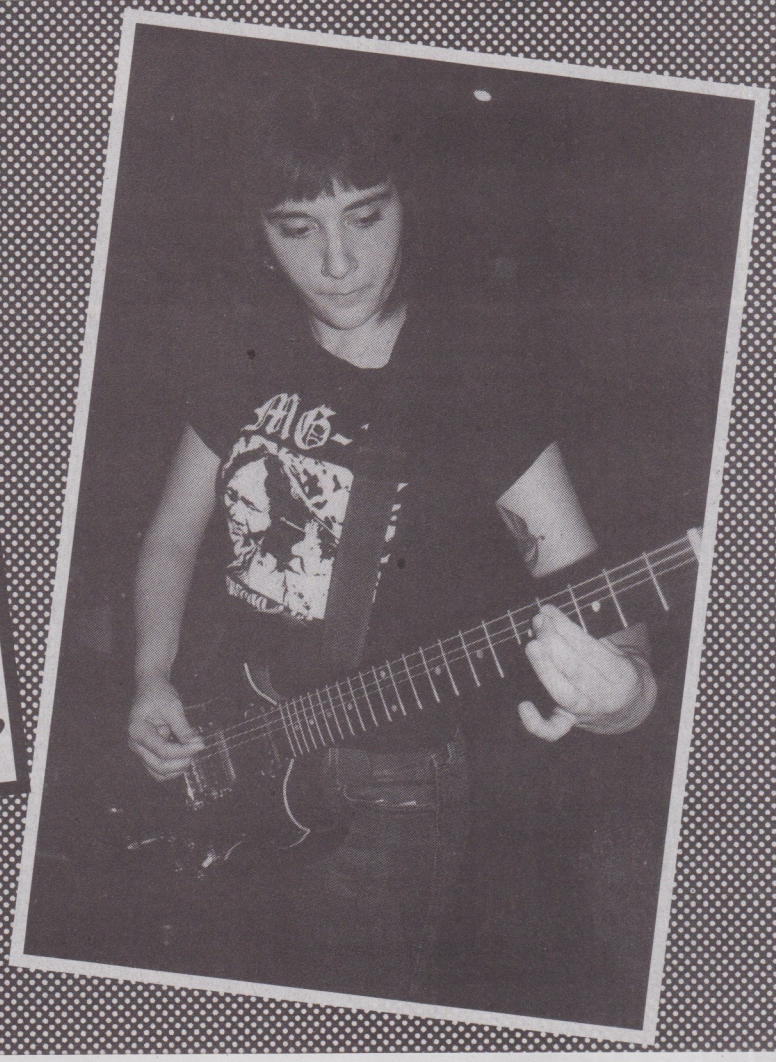
Marina: It's something we try to work on in ourselves, but I also use sexist expressions. You try to avoid it but it is something that is there. Now also in recent years there is an effort to use pluralism in anarchist texts, even the use of the feminine plural referring to everyone. This is progress, but often the use of this kind of vocabulary does not mean a previous work or reflection about a genre is wrong. We live in an anarchist punk scene and I know that here it can be avoided, but you go to any poor neighborhood and that is what you get. Because you were born that way and it's raw.

Rebecca: For me it's super important to make clear that it depends on where it is coming from. A lot of it depends on the context. Because we obviously cannot clean all of our heads and remove the political meaning imbedded in language. I've also loosened up in that sense and I find it interesting how many movements have adapted insults into identity flags, like queer, which actually went from a insult to a political identity. There are languages that if you make them yours, it can even be empowering.

MRR: IN CATALONIA THERE IS A NATIONAL PUSH FOR INDEPENDENCE FROM THE SPANISH STATE, THIS COMES AT A TIME WHEN WORKING PEOPLE ARE BEING FORCED MORE AND MORE INTO POVERTY. IS THIS JUST A SMOKE SCREEN OR IS THERE A WAY TO JOIN THE CATALAN INDEPENDENCE AND CLASS POLITICS? TELL US WHERE YOU ARE FROM AND HOW YOU FEEL ABOUT THE CATALAN IDENTITY.

Marina: It's a very complex issue. I was born here in Barcelona, my native language is Catalan, although that does not mean I believe in the idea of a Catalan state. More borders mean more repression, more controlling, more discrimination... The situation in Barcelona and Catalonia, regarding work and social policy, worsens; unemployment rates are rising, there is an incredible wave of evictions, families without homes, because they cannot pay their debts to the bank, raids on migrants, rising food prices and public services (education, health), the number of staff

LAS OTRAS



"PUNK ISN'T AND SHOULD NOT BE SOMETHING RESTRICTED TO JUST ONE WAY OF SOUNDING THE SAME."

cuts is almost unseen! The Catalan government has tried to satisfy a powerful small percentage of the population, to make them forget the situation. It is true that Cataluña generates economic benefits for the entire Spanish state. But for me, that does not mean it isn't a strategy of the Catalan bourgeoisie. Now I think it's not the time to fight for this.

Mar: Most political parties use the subject of Catalan nationalism—whether they are pro-independence or against it—to get votes and to distract the population from more relevant issues. The origins of Catalan secessionism date back, at the very least, to the beginning of the 20th century... and until 1975 Spain was under a dictatorship that censored and prohibited everything related with Catalan identity. I've always lived surrounded by a more or less pro-independence environment and in my early teens I developed some sort of Catalan feeling. There are many reasons, but the main thing here is to point out that this is not just a question of national identity. It's nature to rebel against what's imposed. In my case I was not especially interested in Catalan culture or traditions. I just hated everything related to Spain. Now, I'll say that, like Marina, I do not want a Catalan State. I'm against all borders. Anyway, we should distinguish between pro-state and anti-state or radical independents.

MRR: SOMETHING I NOTICE HERE IN BARCELONA IS THAT PEOPLE DO NOT DANCE MUCH TO LAS OTRAS, THEY SEEM VERY ATTENTIVE AND LISTEN TO WHAT YOU HAVE TO SAY AND YOUR MUSIC, BUT, IT SEEMS, MAYBE, THEY ARE SCARED? IS THAT MY IMAGINATION OR HAVE YOU NOTICED IT TOO?

Rebecca: I always feel that the people are watching us attentively while we are playing, I do not know if it is unusual because they are seeing an all-girl band playing, or because we seem really angry on stage, or because we are talking about things that are very important for us and the people may feel receptive or criticized at the same time. Sometimes I feel that the people are on guard and feel really observed. In the beginning I assumed that this was because we were a new band, and it's usual to pay more attention, but it still happens nowadays, and although I would love it if people enjoyed dancing to us, I'm happy to at least not go unnoticed and to cause a reaction in people, whether positive or negative. We must say that at the same time, our girl friends are always dancing a lot at our concerts. I feel they are really empowered and free in our pit, it's amazing to see a lot of women dancing in a punk show. Sadly, I do not usually see that in other concerts.

Iéri: What I see is that from the very first show the girls felt they could identify with the band, be it because we are all women, or because of our lyrics, or our attitude. They felt very comfortable in staying at the front, taking what is their space too! And maybe the guys just saw this and saw no other choice but to respect that! Ha ha. No, seriously, it is very important for us to share our anger and make it visible that punk is not only for guys. And I would really like to see even more diversity there. So please, dance with us!

MRR: THE OTHER DAY YOU ORGANIZED A SHOW WITH FOUR ALL-WOMEN BANDS, IT WAS A GREAT SHOW, GREAT BANDS AND A GREAT VIBE. THERE WERE TONS OF PEOPLE THAT I HAD NEVER SEEN BEFORE IN MY LIFE. WHAT ARE WE DOING WRONG IF ALL THESE PEOPLE WILL NOT COME TO PUNK SHOWS NORMALLY?

Rebecca: I feel that now, unlike a few years ago, the punk scene and the political scene have distanced a lot. This concert was a benefit for an anarcho-feminist publication, so a lot of the political people came and enjoy it. They usually do not come to concerts we do because they aren't interested in punk. We started practicing in an anarchist social center and for me this is important, to stay committed to more than just aesthetics. I was more comfortable when the two scenes were closer and supportive of one another. But this is changing now.

Iéri: Yes! And we are still angry! The gig was really special in so many ways, from the fact that we were all women working for it, to the huge pit of women in front of me singing along and dancing! I got so emotional it was hard to talk.

MRR: IS BARCELONA AS COOL AS EVERYONE SAYS, OR IS THE TOURISM BOARD HYPING IT TO GET THE PUNK DOLLARS? WHAT DO YOU LOVE AND HATE ABOUT THIS PLACE YOU LIVE IN.

Marina: What I appreciate about this city is the large number of fighting projects that began before and after the Franco dictatorship, because it has left a legacy in youth, commitment to what Barcelona was. We notice that this city lived a war, oppression and death ... because there is an attitude of permanent struggle in many groups and individuals. At the same time, being such a big city makes it difficult to devote time and hinders everyday life and many friendships. The member of Las Otras live a bit far from each other, but we try to see each other often, since we share spaces, bands, entertainment, struggles etc...

Rebecca: I love the character of the people. If you want to do something, you can always find people who want to help you and this means the city is full of amazing projects and a lot of activities, and strong anarchist and feminist movements. There are cool bands and nice concerts. I hate that all the activity means everyone is always busy and sometimes it's hard to take care of your friends. I hate the political changes in the city, more repression, less squats, less freedom, more controlling in the streets. This makes the city a paradise for tourism but a nightmare for those who live here.

Mar: I'd lie if I said I do love this city. Like many of my friends, I came here mostly because of its punk scene and I've been living where for almost seven years. Even though you can still do all of these things, some years ago it was easier to have a pirate life through squatting, dumpster diving, riding the subway without paying, stealing from the supermarket ... and along with the nice weather, this made a perfect combination that attracted a lot of people from other cities and from abroad. The average referred to Barcelona as the paradise for European and worldwide anti-system and radical folks. In fact one of the amazing things of this city is that you get to know and share your life and projects with people from many different backgrounds.

MRR: WHAT ARE YOUR PLANS? I HEARD YOU WANTED TO TOUR?

Rebecca: To conquer the world!

Marina: We recorded a new LP. In early July we'll do a small tour through Spain with No!, a group from London. In September we'll tour the U.S. West Coast and some dates in Canada.

Iéri: We are also very happy with the new twist we have in our music. The new songs from the LP are more hardcore, more hardcore than the EP. I hope to keep doing things in the kind of punk that stands for what we believe: always (self) critical; DIY, with something to say. A place for those who do not fit in: the ugly, the inept, the margin.

After I heard R.O.T.T.E.R.'s split 7" with BERSICKER, I knew I had to interview them. Every member in this band commands my respect as they have each been long time contributors to the Tri-State punk scene and have been in numerous bands pivotal to the New York punk scene. Based out of Brooklyn and San Francisco, I bring you R.O.T.T.E.R. Interview by Amelia Eakins. Photos by provided by the band, Kevin Ftizgerald and Nina Koncicki.

MRR: How, where and when did you form R.O.T.T.E.R.?

Rikk: R.O.T.T.E.R. started as a bunch of riffs I wrote and then I started playing them with Tim on drums. Tim and I were new dads and we were both looking for a way to blow off steam and reconnect with punk. The initial inception of R.O.T.T.E.R. was around October 2010. Tim came up with the name.

Tim: Rikk and I were both living out in Flatbush, Brooklyn taking care of our kids and being unemployed bums. We'd hang out, make our kids listen to hardcore and talk about our various bands. Rikk had just recently been playing with Todd from DISTRAUGHT and Todd's girlfriend, Jessica, in a band called ANTI-SEPTIX. He was saying he had a bunch of songs that were more aggressive and weren't appropriate for ANTI-SEPTIX and that we should go into a studio and try some stuff out.

MRR: What does R.O.T.T.E.R. stand for?

Jason: Tim came up with the name, but Rikk and I came up with a few acronyms. They stand for about half a dozen different things like Religion Offers Terror to Every Race…Rich Old Tyrants Turn the Earth Red…Reverse Order Teach Truth Enable Rights…Reptiles Overthrow the Town Everyone Runs, ha!

MRR: What other bands have you been in?

Rikk: X-POSSIBLES, VOODOO PUNCH, EYES OF HATE, HYMEN HOLOCAUST, AGITATOR, DEAD SERIOUS and numerous other side projects.

MRR: I loved EYES OF HATE. R.I.P. Al! The best was that New York hardcore take on "Sweet Home Alabama."

Jason: Local bands CARTRIDGE (NY) and DOSH KÜHNAU (CT) had crust and UK82 influences. I did vocals and co-vocals for those bands. Each band only recorded a demo. I had a couple bands in high school that were mostly influenced by '80s American Hardcore.

Tim: I've played in about a dozen or so bands over the past 20 years. MAGGOT and DEATH MOLD are the two bands I spent the most time in. I started BEER AND CABLE with my old roommates in 2008, but had to quite in 2009. I've been in a band called MISCEGENATOR for the past four years or so with the guys from A$STROLAND.

MRR: I grew up on A$STROLAND! They were my first show. I saw them at ABC No Rio. I actually am waiting to interview Jason, the singer about his art as he has contributed so much to the old school Lower East Side and Brooklyn punk scene. What was your favorite show that you've played so far?

Rikk: Playing with POISON IDEA in Vienna.

Tim: That's an almost impossible question since I can't remember most of them. The Beer Olympics are a top contender—so many amazing bands were around in the early '90s when I started going to shows. The squat scene in NYC had so many incredible shows, but there was such heavy drinking involved that they're all pretty fuzzy. Ralphy Boy booked some of the best shows for many years, as did the C-Squat and ABC No Rio folks.

Jason: Guys, I thought Amelia meant R.O.T.T.E.R. gigs? Anyway, between all of our gigs I thought our first gig at ABC No Rio went off without a hitch. We handed out three demo tapes amongst twenty people. I was very nervous, as I hadn't had a mic in hand in front of people for almost fifteen years. But I'd have to say our second show at the Acheron for Bill's birthday was my favorite. My cousins and more east coast friends were in attendance. We were able to get a cover ready the day before then and did ANTI CIMEX's "Warmachine."

MRR: How did it change the band dynamic to have Jason move to San Francisco? Did you decide to just call it quits?

Tim: We started jamming (Rikk and I) after Jason moved to San Francisco. We initially never intended to take it out of the studio. The more we played together, the more we realized we should bring Jason in—so we just sent him our tracks and see if he'd be into recording vocals over it out there and sending them back. I didn't really think he'd be coming back here to record or do shows, but luckily he's that into it. We thought it was actually really cool that he's out there and we're here. We can spread the music bi-coastally.

Jason: Already in San Francisco, Tim and Rikk asked me to design a logo for their duo project: R.O.T.T.E.R. The day after I sent them the art, they asked if I'd be interested in recording vocals with them. I had been missing making music and was really psyched. This was a no-pressure, no-shows (unless I was around) project so it seemed perfect for all of our schedules. When the guys sent me their songs I was so into it. It was aggressive, dark and I thought I could add something in a minimalist way so it was mostly about their raw talents. I wrote lyrics, made it back to New York in summer 2011, and we had our first rehearsal. We recorded a demo our last fifteen minutes in the room. Everything melded so well. I only wish we were in the same town to write, rehearse and gig more.

MRR: I know you did that split with BERSICKER. Their side was very VENOM D-beat. I loved it. Who is BERSICKER?

Rikk: BERSICKER contacted me after our demo was reviewed in MRR. I think they are based out of Didcot, Oxfordshire. They are a great bunch of guys.

Jason: The BERSICKER side is awesome. They take me back to late '80s-early '90s anarcho punk such as ANTISECT and HELLKRUSHER—the first political crust bands coming out of England, a time when "crust" could be called "grind" and the sound was less metallic and epic. I think our two styles on each side complement each other and I'm really proud to have this split with BERSICKER. Though we've never met them, getting along on e-mail was pleasant and planning the split was exciting. They are really cool guys and great artists.

Tim: The contact with BERSICKER was all Rikk—he had all the initial correspondence with them. To be honest, I really didn't play a very big role in the organizing of the EP. The recording we did in November 2011. It was a lot of fun, although I wasn't crazy about the snare sound the producer insisted on (or lack thereof). Rikk and Jason definitely got the ball rolling as far as actually doing something with the recording. I've been in so many bands that recorded and just made a couple of CD-Rs or tapes and that are it.

MRR: How did the split come about?

Rikk: I started trading stuff with their singer Stephen. We started talking and I suggested we do a split. It was going to be on cassette first, and then we decided to eternally etch it on vinyl.

Jason: Yeah, I love that they read our tiny paragraph review in Maximum Rocknroll, among many others, and reached out to us. "Raw and relentless kvltmetal punk." That first line was an absolute honor, not sure we live up to it! (laughs out loud)

MRR: Who put it out?

Rikk: BERSICKER's self-run label, Lonely Linda records. In other words, ourselves.

Jason: I want to mention we recorded in Queens in the winter of 2011 at Six III Studio and Jack Control/ Enormous Door mastered both sides and made it sound tremendous.

MRR: The R.O.T.T.E.R. side was more crusty and channeled HELLHAMMER enough to make me take notice, for sure! I definitely hear a huge death metal influence but can tell you guys definitely had your punk formative years occur in the 1990s during the height of crust. Can you explain where your influences came from?

Rikk: A lot of my influences are from the Pusmort bands, i.e. SEPTIC DEATH, CHRIST ON PARADE, POISON IDEA.

Jason: On vocals, I'm influenced by everything from Einar Örn Benediktsson of KUKL/SUGARCUBES, to Nick Blinko—BOMBANFALL to ASSÜCK. I try to sing with a lot of intonation because I think that will sound more interesting. I also want an understandable voice to come through between other, less distinguishable, pitches. I admire the harsh clarity of a lot of Japanese hardcore vocalists. If it ever goes into a tough-guy evil cookie monster world, I'm doing something wrong.

Tim: I've been obsessed with rock'n'roll since a very early age. I was one of those four-year-old kids painting his face like KISS members and listening to their records on my Fisher Price suitcase record player. Heavy metal was my first passion. My only interest was finding the angriest, heaviest music I could possibly find. My older brother's friend introduced me to punk rock when I was eight, and I've been hooked ever since. Politics don't really mean much to an eight-year-old—I'll be totally honest when I say it was really just about the music for me initially.

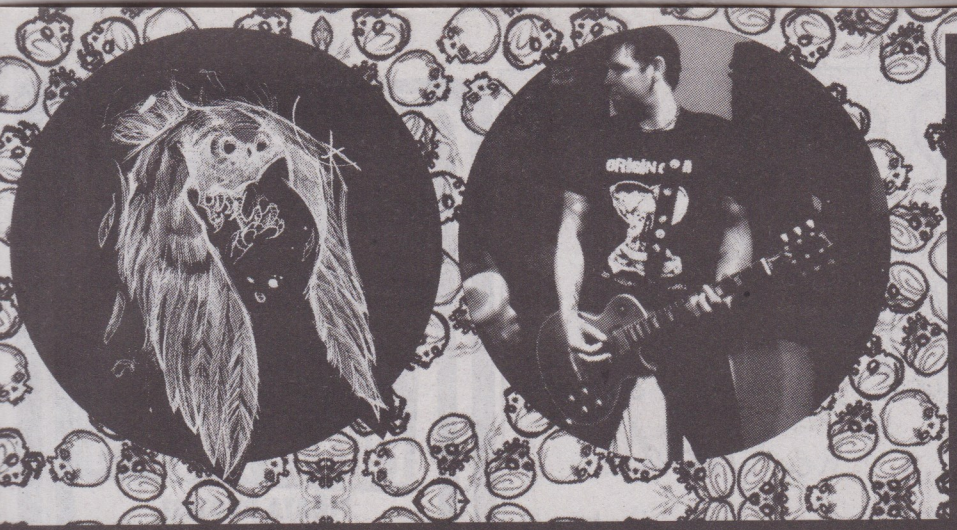
I'm a lifelong New Yorker. The music coming out of here has always been an inspiration to me. My uncle was a drummer and my second cousins had a rock band out in Sheepshead Bay in the late '70s/early '80s. They would pass along records to me that they were into: TALKING HEADS, ROLLING STONES, YES, etc. They hated KISS though. They wouldn't buy me any of their records. But they were into the whole rock scene here in the '70s, so I was introduced to the sounds of New York's underground rock scene as a kid. It was always just a little bit angrier, more aggressive than rock coming out of other places. The mid/late '80s were all about me trading tapes with friends and getting my hands on as many punk/metal cassettes as I could. I kept all of them. I still have two milk crates full of tapes.

When I started actually playing drums in about 1991 I was happy to just be able to hold a beat. I started playing guitar around the same time and actually had more luck with that initially. Coincidentally, most of the really brutal stuff I loved to listen to was also some of the easiest to play—much of it was very droning and repetitive. Being able to jump right in and be able to mimic that style made me want to keep going. Anything stripped down, furious and chaotic was, and still is, the aesthetic I'm after: you know, caveman pummelings about the face and head.

MRR: Were you living in NYC during the '90s? Want to share any punk memories about what a different time that was? Ever see NAUSEA in a basement?

Rikk: I lived in New Jersey in the '80s and moved to NYC in the late '90s. I liked how back then, it was just "punk" or "hardcore." There are too many genres now and it's too easy to be punk. It's the age of consumption, thanks to the internet, MTV and malls. I made it to a few NAUSEA shows at CB's and ABC. Unfortunately, I never saw them in a basement.

MRR: I'm pretty sure all the early ABC No Rio shows were in the basement, where Times Up! bike shop is located now? But that was before my time...I digress!



Jason: I met Tim at SUNY Purchase in 1995. We would take the train or get a ride down to shows in the L.E.S., CBGB's, ABC, Wetlands, Tramps… In 1997 I moved to New Haven, Connecticut. The punk scene was strong in that area with Tune Inn and other spots (I used to drive up to Tune Inn during high school too). Tons of stories and shows to rattle off, but the biggest difference between that time and now would have to be punk and the internet. There was a romance to flyers, and having to travel far for the totally unexpected, getting into new bands that went on first in front of no one. Supporting bands by buying their tape or record. Mail-order distros, Slug and Lettuce in hand. Tables set up at shows, getting info out about your community, Food Not Bombs, ALF, etc. I mean that is still happening, and I would say in a very hardcore way in the Bay Area. And I know with age comes new technology, cynicism and nostalgia. But in the cyber age the direct communication seems down. The info and music can be trolled now. The internet is a wall, so to speak. No trolls! No controls! The internet is all good when used as a tool—just say what's up, share and be a community (I'm totally the hippie in this band). The closest I got to seeing NAUSEA was Neil's going-away party at the Tune Inn. He with Dave and AUS-ROTTEN covered… was it "Fallout"?

Tim: By the time I was in high school in the late '80s, NYC was such a hotbed of what's now known as crust punk—it was really just hardcore punk to all of us back then. The bands that centered around the LES squat scene/Tompkins Square area had a really cool variety of bands playing out—at least two dozen or so at the height in the early '90s. I remember being intimidated going into some of the squat shows because of the sketchy people and barely-standing buildings. But it's all relative. The neighborhood was bombed out; the street-crime was rampant. I figured it couldn't be any worse than what was going on in the streets, so I went to as many shows as I could. I didn't actually meet a lot of people though. I was a pretty shy kid and just got drunk with the friends I showed up with. It couldn't have been more different than the New York of the past ten to fifteen years. My only other interest in life was skateboarding, which ended up introducing me to a lot of kids involved in the NYHC scene. I ended up learning to play drums in one of those types of bands in high school—that beatdown, chugga-metal type stuff that was popular at the time.

MRR: As this release is more "crust metal" to my ears, how do you think it's punk?

Rikk: It's just our attitude: we like to keep it D.I.Y.

Jason: I agree it's all in our attitude. Sure, we are into and influenced musically by grind, black metal, death, doom, new wave, psyche… but, if I can make an example of the lyrics—these are punk songs. The songs on the split are anti-religion, pro-nature, anti-war, and "dis-system" respectively. They are eldritch metaphors written for punks.

Tim: Punk and metal have been blended together for so many years, and I'm equally in love with both styles. I don't think I'm able to play punk that's not metal, nor vice versa. Punk means different things to different people. To some it comes down to having protest lyrics and nothing to do with the style of music. For some punk rock purists, the music needs a strictly FU, nihilistic attitude. But I've heard the same from die-hard metal heads. I've listened to both for so long I can hardly tell the difference anymore. The thing that crust bands all have in common is not only MOTÖRHEAD and DISCHARGE worship, but also a negative, pessimistic outlook on life. Kind of goth but more drunk and not as bummed out. They're also really metal musically for the most part, and unashamedly so these days especially. I don't think that crust bands back when would have appreciated that label. When I was younger I had a lot of confusion regarding peace punk vs. nihilistic punk metal—I loved both but they were ideologically opposed to each other. At the end of the day, peace punk carries on the mission of the hippies: that optimism and hope for positive change. Crust is more of an "all is doomed—let's get wasted" attitude. Most metal is just "let's party." Musically, there are a million different variants of all three, which are fairly interchangeable. R.O.T.T.E.R. is a punk band to me, just because that's what Rikk and I had in our heads when we went to the studio. I'm the metal fan, not him so much—nor Jason.

MRR: How did you record the split 7" with Jason living in San Francisco?

Tim: Jason's family is still all on in New York, so he's out here for the holidays. We recorded the EP in November 2011 when he was here for Thanksgiving. He had already played a few shows the summer before when he was on another visit. He's back here at least three or four times a year. Since he's the only one without a kid, he's also the most proactive of the three of us (i.e. getting us this interview). Rikk is right up there along him though. I'm kind of a deadbeat.

MRR: Jason did not get you this interview! I finally listened to the split EP and asked him, for sure!

Jason: The process of getting their music that they had recorded, writing words, and practicing in my head was really exciting for me. I remember that first trip back to New York, listening to the instrumental tracks on Metro North from my family's house to Brooklyn, and being so stoked to get in the rehearsal room with them. That was when we recorded for the demo. The split was harder work. I was in a different room for the vocals and could only hear through headphones. Next time I'd like to go back to one-take noise chaos and then have it mastered.

MRR: How many 7"s were pressed?

Jason: 300.

MRR: I like how it came with a button. Anything else you'd like to say about the 7" release?

Rikk: It is definitely my favorite recording I've been on! I'd like to release more stuff in the future.

Jason: Thanks! We threw in some stickers too. We wanted to have patches ready, mousepads, but that became too time-consuming. We are crafty and, in a small way, want to support the tape/vinyl renaissance.

MRR: Do you have any other releases coming out?

Jason: I know Rikk and Tim are jamming on some new music and I have lyrics enough for an EP. Yes, we want to release more as soon as possible.

MRR: Any final words?

Rikk: Looking forward to playing in California!

Jason: Thank you, Amelia, for this interview, and for your kind words about the split. Readers who are interested can get our demo here: www.nobeastsofiercenyc.blogspot.com/2011/11/rotter.html. Please write us on our Facebook page if you'd like us to ship you the record, we still have a few left…

MRR: What's the best way to stay up to date on R.O.T.T.E.R.?

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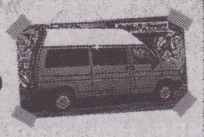

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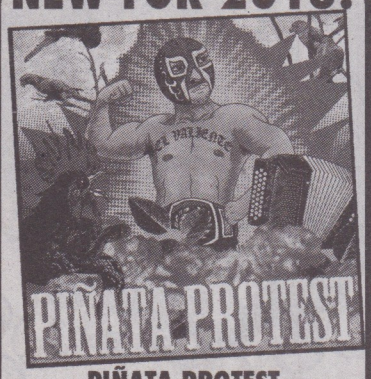

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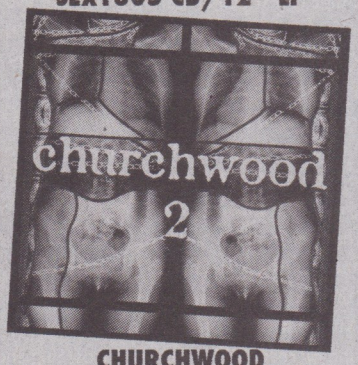

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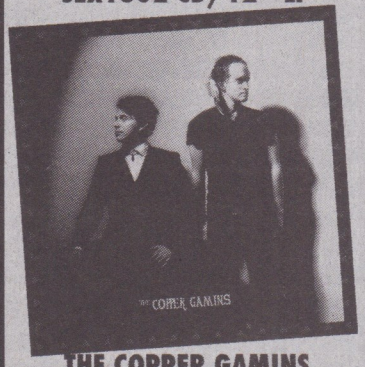

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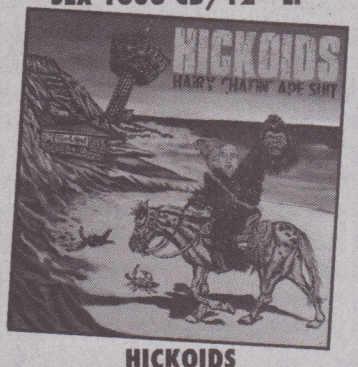

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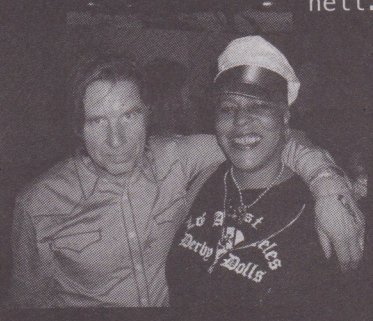
The Queen Behind the Scene:
An Interview with Taquila Mockingbird

This is the only interview I've ever done that left me wanting to ask so many more questions. Taquila Mockingbird is a Rennaissance woman of sorts and when I found out about her for the first time last year, I'd never felt so excited and so annoyed at the same time. I was elated to find out about a black rocker from the early days of LA punk who had done so much for the scene, but also pissed because she's been obscured by history, the way that many women and people of color often are. Taquila's earliest involvement with punk was as a scenester, befriending the New York Dolls and The Sex Pistols during the 1970s. She later worked as the music supervisor for New Wave Theater, *a late-night punk variety show that aired in LA in the 1980s and was later nationally syndicated, featuring bands like the Circle Jerks, Black Flag, the Go-Gos, Fear, 45 Grave, Suburban Lawns and many, many more. Taquila booked live shows, worked as Nina Hagen's backup singer and manager, continues to write for various publications, ran her own magazine, has a background as an actress and model, and is a singer / performer who continues to gig weekly at various locations in LA. The list goes on and on. She started The Punk Museum in Hollywood a year ago in keeping with her promise to Darby Crash before he died to keep punk alive. I relate to Taquila as a busybody and a black punk and felt lucky to have the chance to sit down and talk to her for this interview. Photos provided by Taquila Mockingbird.*



by Osa Atoe

[We were chatting a bit before the recorder was going. This is where the interview begins on the tape...]

Taquila Mockingbird: I started with *New Wave Theater*, so that was 1980-1983.

MRR: Was that your first punk related thing that you did?

No, I was actually friends with the New York Dolls back in 1973-74, so by then I was already on the path to hell. [laughs]

MRR: So, I read *We've Got the Neutron Bomb* a while back and don't remember you being mentioned.

TM: Well, I was Brendan Muller's [founder of punk club The Masque] direct competition and he just decided that black people had no place in punk.

MRR: Did he ever say that to you explicitly or was it just his attitude?

Um, at the end of his life, he said to me, "Why did you do it?" and I said, "Do what?" and he said, "Why did you have to book punk acts? I could've been all by myself. I could've been the only one." See, he did The Masque. I was at King's Palace. That was my first night club. Brendan booked for the place once and they didn't like it and they put

him out. It was a black guy who owned the place and he wanted me to do the same thing, which I was already doing, but he wanted to make it more concentrated, so that it would be our people, not their people. So, it became exclusively white.

MRR: Well, first of all, what do you mean by our people instead of their people? Black people instead of white people?
When I say my people, I don't mean black people, I mean people that are outsiders. I don't subscribe to the whole "We're all black, we're all in one club together" mentality.

MRR: Okay, so tell me more about how and why the scenes got segregated and Brendan's role in that.
The owner of King's Palace was a black pimp. Before punk, they mostly booked disco acts. Brendan was the first to bring punks to that club and then I came in and he moved over to The Masque. But The Masque was like... I didn't wanna go in because a friend of mine was The Masque's janitor and we would go in there the morning after shows and find syringes and puke everywhere. Brendan denied it, but I saw it. It was just a place I never wanted to go to. Carla [Maddog, drummer for The Controllers] was the only black person who ever went in there.

MRR: So, the atmosphere of The Masque was alienating?
Yes, but also because Brendan Muller was only interested in exploiting punk for profit. The Masque was initially a practice space and he started having punk shows there when he realized he could make money off of it. See, the first five years [of punk] we were united. Then came people like Brendan who wanted to make punk an exclusive club. The best part of punk was hanging out and finding other outsiders. The worst part of punk was "Who is punker than who?" And racism definitely was a part of that because people became concerned with presenting a marketable image of punk. I don't think Johnny Rotten thought about [punk] that way. He thought punk should be open to all outsiders. But people like Brendan changed that. They got what they wanted, they capitalized on it and also made it an exclusive club.

MRR: What about the Latino punk scene in East LA?
Everybody was a clique. I mean, you had to be with your own gang, wherever it was.

MRR: What was the name of that one club, in East LA where a lot of the Latino punk bands played?
The Vex?

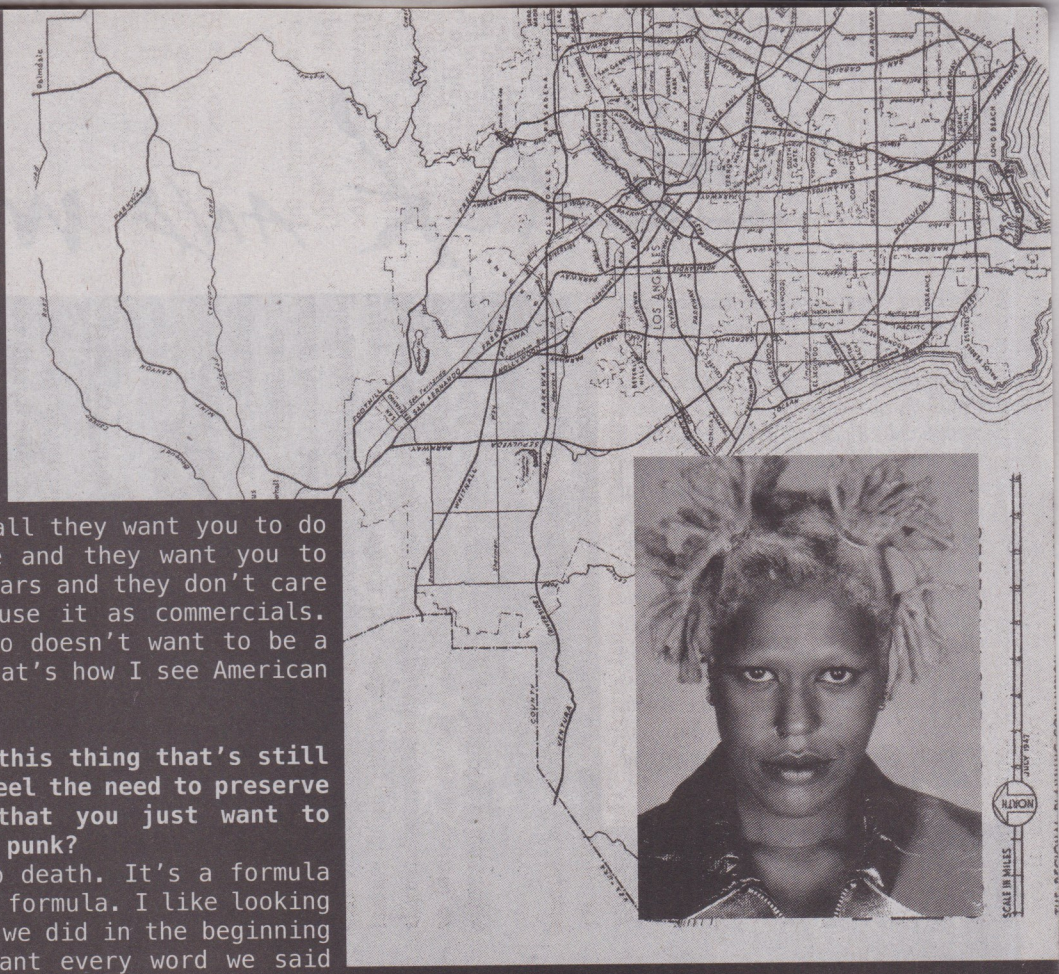
MRR: Yeah.
Yeah, I'm not really associated, but we're all friends. It's not a beauty contest or a competition, but everyone seems to treat it that way in this town. Everybody's punker than thou and I don't really go for that sort of thing. So, I just ignore everybody and do my own thing.

MRR: Do you want to talk to me more about what you've done over the years, because I'm pretty impressed with the scope of it.
Well, I'm an actress so I've been in tons of movies. I was an extra. Lots of us underground kids didn't have any other way to make a living so we were extras in movies playing punkers. That was kind of how I made my living most of the time. I wrote for a lot of magazines. I was a high fashion model in Boston and I ran away from all of that to be a punk rocker.

MRR: When I found out about you, it was because you were credited as a writer for *Flipside* magazine.
Really? Well, they only ever got two articles out of me. At this point, I've done so many things, I could be known for just about any of them.

MRR: So, you run the Punk Rock Museum, and I've heard you talk about how that came to be, but for the purposes of this interview, do you want to say why you did it?
I did it because I totally loved all of my friends and I watched them, you know, grow up in this culture and I thought the culture would get lost if we didn't preserve it and start talking about it, and make an attempt to nail down locations where it could be seen and shown and appreciated. I think people ignore their youths. They try to put it away in a box and forget about it, but I think punk rock should still be talked about.

MRR: With the way you're talking about punk, do you see it as this thing that existed at a certain time in the past, or do you see it as this thing that still exists?
I see it everyday. I know there's a future of thought where you're still rebellious against the plastic bullshit they're trying to shove down your throat in



America. Because basically, all they want you to do is consume, consume, consume and they want you to buy their clothes and their cars and they don't care about the music, they just use it as commercials. And they'll squash anyone who doesn't want to be a part of their commercials. That's how I see American culture.

MRR: So, if you see punk as this thing that's still happening, then why did you feel the need to preserve it in museum form? Is it that you just want to preserve the earlier days of punk?
Well, now it's being done to death. It's a formula and everyone's just using the formula. I like looking for new things. I think what we did in the beginning was really strong and we meant every word we said and we had a good time doing it. But I think now, pretty much, people are complaining about their cell phone bills and gasoline prices and it really doesn't apply to what punk actually is. Punk is about being an individual and an individual who's against the system. Anything less, like trying to buy in and get a record deal means you're not fucking punk. That's it.

MRR: So, you see people using the aesthetic of it but not representing punk values?
I'm glad that they know how to go to the store and shop at Hot Topic. We made everything ourselves.

MRR: The Punk Rock Museum has hosted various exhibits & performances by folks like Alice Bag, Rick Agnew, and Lydia Lunch. What's happening at the Punk Museum now?
There's nothing on the walls right now because we're putting up a big show on March 1st of Miripolsky. His work is all really whimsical and happy. I've known him for thirty years... Well, I met him in '79 when I was working at another art gallery called The Zero, which was the first underground art gallery in LA, the first punk art gallery. I used to put him on New Wave Theater back in the early '80s.

MRR: And you're writing an autobiography?
Yes, it's going to be five volumes, about 1500 pages, all about rock'n'roll, my life, the museum.... It'll be full of pictures, and writings. Out this summer on Transparency Press.

The Punk Museum
www.lapunkmuseum.com/

BLACK AND WHITE

Black and White is a new-ish Japanese punk rock band that released a single in 2011 that totally went under the radar. It is a great punk rock record that sounds and looks great. Unlike the current bunch of Tokyo hardcore punk bands, Black and White plays punk rock of the old school. The best way I can describe Black and White is by saying that the bands singles are of an ilk that perhaps would have been much appreciated by Touch & Go fanzine back in the day. More recently, this year the band released a single on the world's primer hardcore punk label, Hardcore Survives, so here's an attempt to shed light onto this great band. The rest is bollocks. Interview by Tony Gunnarsson. Translated by So (Hardcore Survives). Photos by Shugo (Strong Mind Japan) and Connor Dobson.

MRR: Please introduce the members of Black and White?!!
Me, Mick Sick answered all of these questions. It's secret the other things.

MRR: Where do you live and what do you do for a living?
I'm living in Kouenji/Tokyo. Working at a coal mine.

MRR: How did you get into punk?
I fell in love when I watched early Sex Pistols movie on NHK Japanese TV station.

MRR: I think Black and White is a relatively young band. When did you form?
I'm feeling like a teenager—actually we formed about three years ago.

MRR: What is the story of Black and White so far?
Everyday is so boring! No fun at all. I just say I hate everyone.

MRR: What style of music do you play? Ha ha ha!
Listen it, that's all.

MRR: Where did you get the name for the band? I would like to think it's from the Swankys song... ha ha ha!
Swankys? I don't know. It's inspired from lyric of Sex Pistols "I Wanna Be Me" and Stranglers third LP.

MRR: Did you do any demos before the first EP?
I just gave demo to my friends. It's including songs of "Mortal Sin" and "No Reply".

MRR: What are your favourite old and current bands? Japan and abroad!
Generation X, the Clash, Chelsea, Slaughter and the Dogs, the Jam, Wire, Lurkers, the Vibrators, Eater, the Adverts, Damned, the Boys, Squeeze, the Stranglers, Cortinas, Drones, Outsiders, Sham 69, Johnny Moped, Cocksparrer. I'm not inspired by Japanese bands. I don't know about current overseas bands. Favorite Japanese bands? It's booked in our show "Octopus".

MRR: What is your release plan? I hear rumours about maybe a future split record with Vendetta? Maybe this is secret... ha ha.
It's not secret. True thing.

MRR: Do you play in other bands?
No.

MRR: What would you like to say to overseas punks who like Black and White music?
Nothing.

MRR: Have you ever read Maximum Rocknroll magazine?
I've read MRR before.

MRR: Final words!?
Fuck Off the world!

MRR: I don't think many people outside of Japan know of the first Black and White EP, but a lot of people purchased the second EP on Hardcore Survives. Please say something about how you got released by So on HC Survives?
He is one of few real punks in same age. So this is natural reason.

MRR: What bands do you play gigs with?
Vendetta, Stagnation and many more. We squat in a punk place called Development Corporation.

MRR: Please say something about your songs! What are they about? You sing that "we love noise" on the second EP. But you don't play noise core! Please explain!
It means I don't like "normal" music. It's not related to noise core. I love Throbbing Gristle and Cabaret Voltaire so much.

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PHOTOS BY IAN ABSURDO FROM THE ABSURDO USA TOUR.

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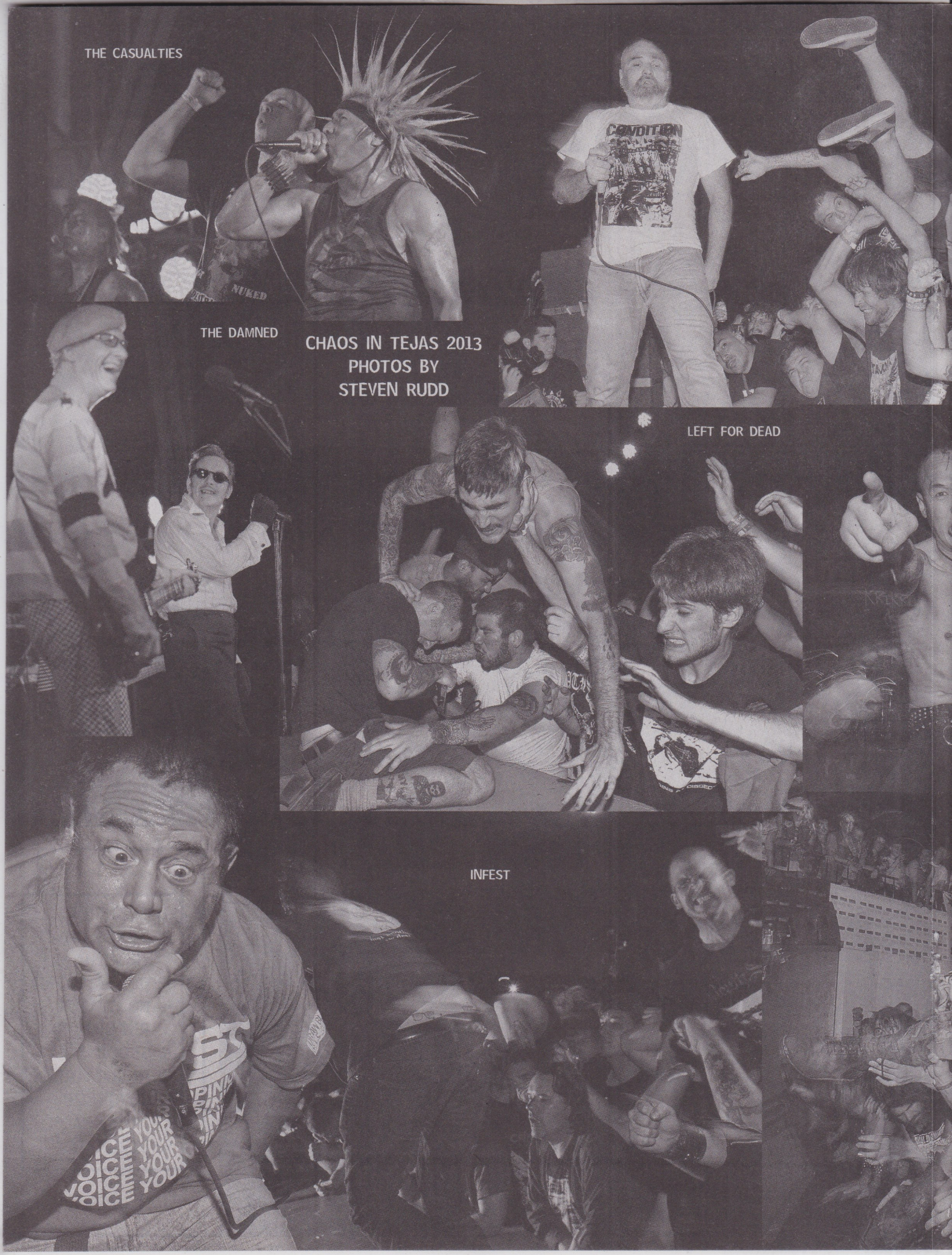
1. INFERNÖH
2. GENERACIÓN SUICIDA
3. OBAMA YOUTH
4. NO STATIK
5. REPLICA
6. SUDOR
7. RULETA RUSA
8. CONQUEST FOR DEATH
9. DIEHARD


THE CASUALTIES
THE DAMNED
CHAOS IN TEJAS 2013
PHOTOS BY
STEVEN RUDD
LEFT FOR DEAD
INFEST

LOS CRUDOS

AOS IN TEJAS 2013
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KROMOSOM

FRAMTID

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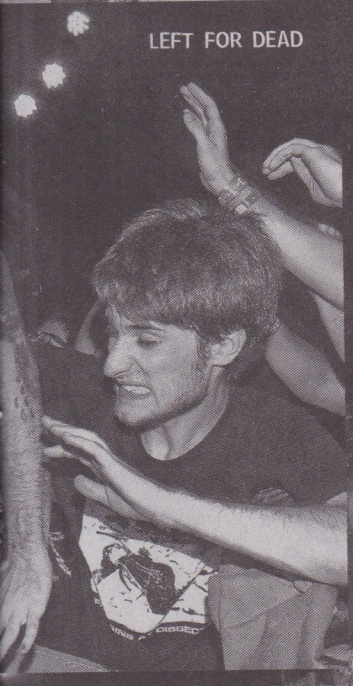
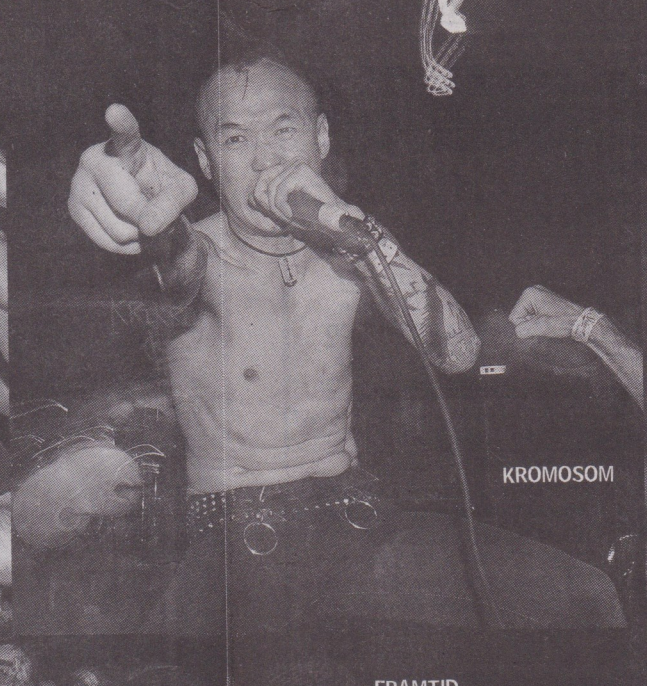
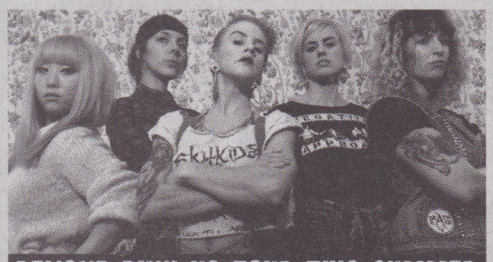




KROMOSOM

FRAMTID

BOLT THROWER
est. 1986
LOS CRUDOS
KROMOSOM
FRAMTID
MIND ERASER



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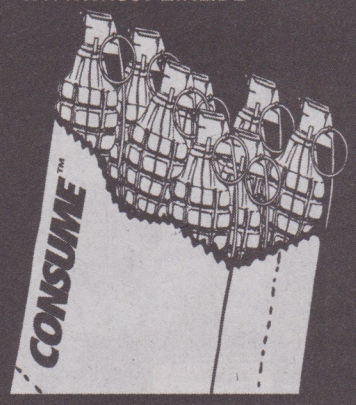

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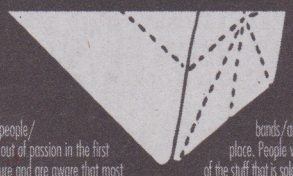

We like to meet people/ do what they do out of passion in the first underground culture and are aware that most that flag is total crap only made to make money. get in touch. To put it with Fugazi's words:

bands/art/sport/etc. that place. People who believe in a of the stuff that is sold nowadays under And, if you feel you can write and relate,

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TOINEN VAIHTOEHTO

Toinen Vaihtoehto is one of the oldest running punk zines in Finland, and among the most respectable with 245 issues out by June 2013. Despite the Internet proving to be faster as an information channel, Toinen Vaihtoehto still holds its ground as a torchbearer of the Finnish DIY punk scene, although it has had some difficulties during it's almost 25 years of existence. Founded in the late '80s by Jani "Jantsa" Kärkkäinen, Toinen Vaihtoehto is still run by a group of voluntary contributors, yours truly occasionally among them. Here's the interview with the editors Markku Hirvelä and Arto Hietikko, conducted via email during the first half of 2013. Interview by Jouni Parkku, photos provided by TV and Martin Sorrondeguy.

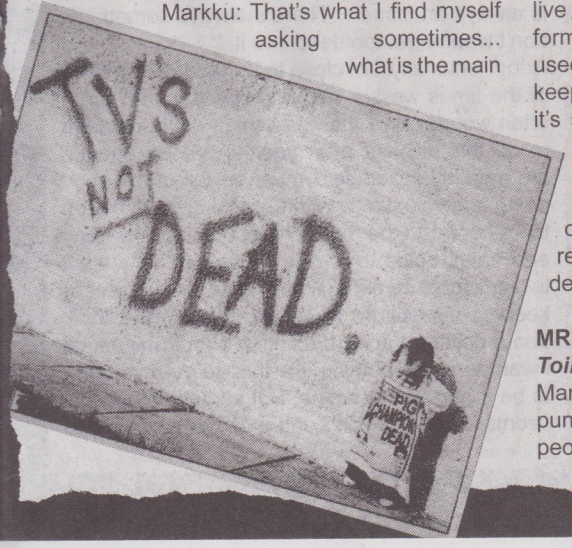
MRR: Hello there! How's it going? Who is/are actually answering me?

Markku: Terve! Life's good. Just finished school again and I'm making a mix tape for a friend. My name is Markku and I'm the editor in chief in this little rag.

Arto: Hi. When I got these interview questions and answered to them for the first time, in January, it was dark and depressing as hell. Business as usual in Finland at that time of the year, I guess. And perfect weather to create and to listen to some angry hc. However, now when we are finally ready, ha ha, yeah we're slow, to send these answers to you it's the end of May and it's a real heatwave here, which actually in my book is perfect weather to listen to some angry hc, as well. If you mean how it is going with the zine, we're very much alive, thank you. I'm Arto and I'm kind of like the editor in chief number two, or the managing editor in this zine. Shitworker, to put it short.

MRR: For starters, how would you describe the main essence of *Toinen Vaihtoehto*? Are there any goals for Toinen Vaihtoehto nowadays?

Markku: That's what I find myself asking sometimes... what is the main essence? The whole world is very different now than 25 years ago. Originally *T.V.* was supposed to be an info leaflet/zine. It had info about new records, gigs and all kinds of stuff that might have been interesting to Finnish punks. You have to remember that all this was *waaaayyyy* before internet, mail was slow and it was the end of the '80s. Electricity was barely invented.



I don't think we have specific goals. Just to keep the fanzine going is great. It takes time and it's a lot of work for everybody involved, but I think we all do it because we want to do it and we want to keep it going.

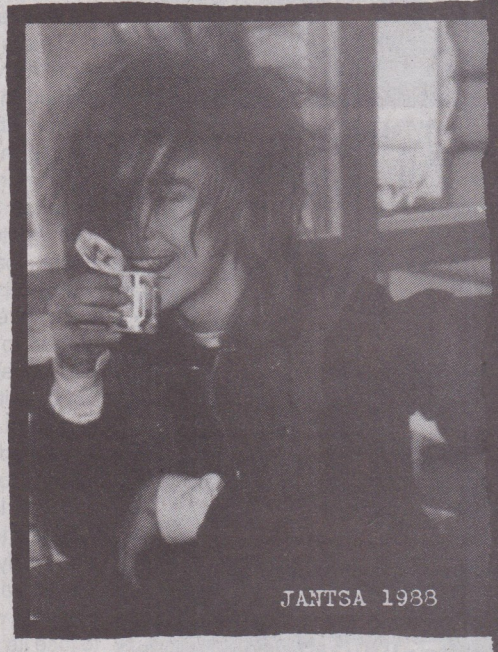
Arto: Well, we're basically a subculture/DIY/punk zine, open for all kinds of DIY stuff, but in practice we're definitely a DIY punk zine. DIY is nonetheless the key word. I think our politics is pretty much the same as *MRR*'s, whether it comes to big corporations, racism, sexism, and other such issues. If that makes us some fucking PC fascists in somebody's eyes, that's ok. Did I already mention DIY ethics and love for punk? If I did, I want to mention them once again.

T.V. consists of interview, reviews, columns, live reports, ads, etc.—pretty much the same formula as in *MRR* but on a smaller scale. *T.V.* used to come out every month, but we cannot keep up with that schedule any more so now it's six to eight issues per year, usually only six.

Goals? To do our share in keeping the paper zines alive, to take part in keeping our DIY punk culture alive, to review new records, to write about new bands and desperately try to keep the deadlines…

MRR: Could you give us a brief history of *Toinen Vaihtoehto*?

Markku: Once upon a time there was a Finnish punk scene and it didn't have a way to keep people connected to each other, it didn't have a way to share information fast and it didn't have a fanzine that everybody knew. But then in early 1989 Jantsa (RIP!!) and Ekku had this idea to start a fanzine that would come out somewhat regularly.


JANTSA 1988

So they started to spread these flyers to ask if people were willing to participate or subscribe to this little leaflet/fanzine. The issue was number 0 and it was send out to 100 people. It was very small and just couple of pages, but it was a start. Enough people subscribed, benefit gigs were organized and it all got the ball rolling.

I myself read *T.V.* from the beginning, but around 1991 I started participating a little bit. At the time that meant going to Jantsa's parents house, he was still living at home and so was I. I was mainly typing gig information or record reviews in an actual typewriter. At the time the

whole fanzine was cut & paste and Jantsa did all the cutting and pasting then, and many years after that. Then the final pile of paper was printed at a professional printing shop. So my job was to type hand written stuff with a typewriter. I think I felt more like professional journalist then than I do now! It was great job for me. It was easy enough, so I could just pick up and listen to records from Jantsa's great collection or I got to listen to the new stuff while Jantsa was reviewing it all. His parents were/are really friendly and they made dinner and didn't mind if I/we stayed overnight.

Anyway, around 1994 *T.V.* had one year break. At the time Jantsa (and me too…) were doing mandatory civil service and that takes a year. After that I got more and more involved and there was no return. I soon found myself mailing the fanzine, writing reviews, doing interviews and everything that was to be done. It was a good school and showed me how to do it by hand. Of course nothing's done by hand anymore.

When Jantsa had a brain hemorrhage, we had another break. That was tough. I was, and I think everybody, was in a shock. He was one of my best friends at the time. We had lived together in Vaasa while I was studying at the university there. Officially he was living by himself, but I stayed there the whole winter and we got to know each other quite well. So I felt like everything stopped when he had that thing. It was hard to see him in a bed at a hospital. He couldn't move or talk or do anything. It must have been hell for him since he was really active always.

This is a bit off topic, but…

Arto: As Markku already told, *Toinen Vaihtoehto* started in 1989 and its original goal was to be a kind of a topical information leaflet, to give people information about what is happening—gigs, demonstrations, bands, records, etc.—because at that time there wasn't internet yet. The whole scene seemed to be in a fairly poor shape, compared to the heydays of the early '80s hc punk. In the beginning of 1990 there were already 400 subscribers. In 1993 *T.V.* started to come out monthly and the number of subscribers slowly increased (the printing was 1500 at its best), and the zine became a very important factor in the Finnish punk scene, so it reached its original goals and even exceeded them. However, as we all know, computers and the internet, even though they are great vehicles to spread information fast and cheap, also partly ruined the traditional zine culture. For *Toinen Vaihtoehto* it meant that it no longer could compete with real time Web and it slowly started to lose its status as the main information channel for the Finnish punk scene.

Jani "Jantsa" Kärkkäinen was the main editor of *Toinen Vaihtoehto* until he suffered a serious brain hemorrhage in 2006, and was paralyzed. We had a few months' hiatus and then started to make the zine again.

MRR: How did you end up contributing to *Toinen Vaihtoehto*? How did you actually stumble upon it for the first time?

Markku: I got a couple of first issues of *T.V.* at some gig. I really don't remember the first time I got it in my hands. I wish I did. But I'd guess it was either Gnä Gnä & Mom I Do or No Security gig. One or the other... I ended up contributing after I wrote a short letter to Jantsa and offered my services. Jantsa sent me a letter and told me that I should come to their house on a certain day. So I did. Jantsa was always quiet and shy and I was a couple of years younger than him, so I didn't speak too much. We had lots of good quiet moments, hah. But the feeling of doing it together was there since the day one.

Arto: I knew Jantsa already when he was making his previous zine, *Verenpisara*, which I also contributed to, and we were very much in contact. He also sent me leaflets about this upcoming zine he was going to start with his friend Ekku as well as *Toinen Vaihtoehto* #0, which was an "introduction issue." So I started to contribute also to *T.V.* every now and then, and at some point started to write reviews on a regular basis, as well as columns and some other stuff like interviews and live reports.

MRR: How many people are there contributing for *Toinen Vaihtoehto*?

Markku: The core is less than ten people per issue. Everybody has their own responsibilities. I think that at this point people know what is expected of them. We all have been involved quite a long time, so what we need is some young blood to join the team and give some extra energy!

Arto: The principle has always been that anybody can contribute. This is supposed to be a zine made by the readers, but of course, especially nowadays when many people are more interested in the world of internet instead of the "old-fashioned" paper zines, there're only a certain limited number of active people who contribute—perhaps 20 people at the moment. Some of them contribute on regular basis and some of them perhaps once a year, at most.

The core team consists of Markku, Mikko and me, plus Janne, Marko and Ville who do the layout each in his own turn. We couldn't manage without their help.

MRR: *Toinen Vaihtoehto* is published several times a year. Could you tell something about all the hassle surrounding the release of every issue?

Markku: Oh my, the hassle is never ending. Printing shop is late, mailing takes a long time, and subscriptions are not checked in time, reviews are late, no good pictures to print, money is always an issue… There's always something, don't wanna get too deep into it.

Arto: Personally, I'm close to burnout during most of the times we are about to release an issue. I often wonder how the hell Jantsa could manage to do this all year after year and keep up with the monthly schedule. I must be out of my mind doing this voluntarily, without getting paid, but on the other hand the old cliché about the rewarding end result holds true. And I also definitely want to participate in punk scene, and to take part in keeping our culture alive. So every time I think about quitting I end up thinking about how much I want to do something like this, to do my share, to be a part of this scene. But sometimes all this seems to take the lion's share of my free time and

there are times when I feel stupid sitting in front of my computer the whole weekend writing reviews and stuff, and going back to work on Monday morning tired as hell. On the other hand, *Toinen Vaihtoehto* has already become almost like a part of me, and it's difficult to think about my life without it.

When the deadline comes, I start to write reviews and live reports and other stuff, and after I have done the word processing I also send the ads, classifieds, comics, reviews, photos, interviews, live reports, etc. to the guy whose turn it is to make the layout. When Markku and I get the, almost ready, pdf file of the zine, I check it out to see if there is anything that needs fixing. And yeah, like Markku said, there are always problems. It's really not easy to keep up with the schedule, but that's only one of many problems.

MRR: How large are the printing runs? How many subscribers do you have?

Arto: The printing run is 900 at the moment. We don't have nearly that many subscribers, though. I guess Mikko will give an exact answer to this.

Mikko: We have about 470 subscribers. In addition to this there are certain record shops, distros, etc. carrying *Toinen Vaihtoehto*. I'm Mikko and I take care of mailing of the zine.

Markku: Arto most likely already answered this…

MRR: The head editor Jantsa's health was detoriated rapidly a few years ago causing a brief hiatus. *Toinen Vaihtoehto* was actually considered dead for some time. Why did you decide to relaunch *Toinen Vaihtoehto* and continue making new issues? How hard was it?

Markku: I personally felt that I owed it to Jantsa. He always said that the fanzine isn't or shouldn't be one man's responsibility. I guess in a way I wanted to show to him that we can do it even if he is in the hospital. So, we got together a group of people who were interested in participating and just started to do it. Luckily, we didn't have to start from scratch; we had experience and knew what we were doing. Though it still felt very hard to do the first issue without him, it felt like a big achievement at the time.

Arto: Jantsa's hemorrhage was a shock for all of us, and in that situation we did not know what else to do but release a farewell issue.

During the next few months there started to be some discussion about the future of *Toinen Vaihtoehto*. There were people, subscribers of the zine, who wanted to see *T.V.* continue, so little by little we started to think that perhaps we could do it. I used to visit Jantsa regularly in the hospital where he was still lying paralyzed and unable to speak. Because *T.V.* was Jantsa's zine, I wanted to talk with him before we would make any final decision about continuing the zine. That moment was very memorable: I asked if he had been thinking about *T.V.* and if he did feel bad because it no longer was published, and he nodded. "Would you like the zine to be continued?" I asked him, and the answer was very positive. I told him that we had already talked about starting the zine again and when he heard this his eyes looked so happy, there was sparkle in them. It was a very touching moment.

We had a meeting and started to plan how to continue, and released the comeback issue, "*T.V.*'s Not Dead," the cover was our version of "Punks Not Dead." That was #202. And from then on *T.V.* has come out regularly; the latest issue is #245.

It was hard to put out zine without Jantsa, who earlier did most of the work by himself. It made us realize what an incredible amount of work he was previously responsible for. And to think of the monthly schedule he had… I don't know how he managed to make it…

After Jantsa passed away in 2008, I felt that now we really were alone. Making this zine is partly to keep Jantsa's memory alive, to keep on publishing a zine that was his lifework and very important for him. There is also like some kind of "*Toinen Vaihtoehto* legacy" thing—and partially also a WWJD thing: "What Would Jantsa Do?"

MRR: Do you feel that Jantsa's legacy is something that gives you strength, or is it a burden?

Markku: It's definitely not a burden. I sometimes find myself asking myself how Jantsa would handle a certain situation. It's a funny feeling, when that

JANTSA (BASS), SECOND TREBLINKA SHOW 1986

ARTO 2011

MARKKU AND JANTSA 1998

MARKKU 2013

happens. Maybe it's my way of remembering him. But I have to say that none of us has ever worked for the fanzine as much as Jantsa did. I don't think it's possible. I think he had more than 24 hours in a day.

Arto: I have never seen it as a burden. I see Jantsa as an inspiration and an example to us. It's like he had passed the torch to us. But of course I have to admit that to make the zine regularly, year after year, can also be exhausting. You cannot just suddenly decide that you will have a break. There's always the deadline for the next issue approaching. And the time flies so fast that it sometimes feels like you barely had the previous issue out when you already have to start making the next one. It's an endless circle.

MRR: Even after several years, I have seen people being surprised when they learn that *T.V.* is still alive. Is this common?

Markku: It happens sometimes, it's not common anymore. I don't know how it's possible. We sent the first issue after the break to everyone who got the fanzine before the break. So I guess the people who bought the fanzine from shops or distros didn't pay attention.

Arto: I think it's still very common. But I guess it's always common when it comes to long-running zines. People drop out the scene and then they suddenly notice that, hey, punk did not did the moment they dropped out, and, oh my, there is still a punk scene and what the hell, this zine they used to subscribe still exists.

MRR: Some benefit concerts for *Toinen Vaihtoehto* have been held, some of which were being organized in December. What are your expectations about those concerts and do you have any specific goals regarding them?

Markku: The goal with benefits is always to remind people to renew their subscription of the fanzine and to get new subscribers. My concern always is that how does a paper fanzine find new young punks that care to read actual paper fanzines. Youngsters seem to be more interested in message boards etc. and of course those have changed the meaning of *T.V.* We can't just provide gig information or news or anything, we are too slow for that. So we need to have something else that keeps the attention of youngsters. I think we have lots of "old" people subscribing. They've always had the fanzine coming and they somewhat automatically continue their subscriptions.

Arto: As *T.V.* has always been a strictly non-profit publication, we have kept the price as low as it is humanly possible. Of course, while the postage rates, printing costs, etc. have been going upwards every year, we are at the edge of economic loss practically all the time. We need more subscribers. To get new subscribers and to let people know that this zine exists is the most important reason for those concerts, in my opinion. Some money will also be raised, of course, to help us print the next issue. It feels good to know that there are bands that want to help us playing at these support shows, it gives me a feeling of being a part of a community. Cooperation, not competition, that's one of the many things great in DIY punk.

MRR: Does *Toinen Vaihtoehto* still hold it's ground in the zine field, despite all the hardships and the fact that most of the information about punk is now on the Internet?

Markku: Internet has too much information and you can get it instantly, so we need to focus on something else. We need to have interesting interviews, stories or whatever we can. I have some good ideas for future issues, but I wish we had time to make it all happen. I'm not concerned about news or providing information fast, we'd lose that game for sure. But instead we need to focus on something else...

Arto: I don't know, what do you think? My opinion is that the computers and the internet, even though they are great vehicles to spread information fast and cheap, cannot replace the traditional printed zines, which for me are the only real zines. But on the other hand, I'm a 47-year-old fossil, so it's very possible that the younger generation does not value the beauty of a printed zine as much as I do.

I believe that printed word is the one that survives, and that is something we cannot say for sure about digital information. I tend to think that the materiality of the zine means it's much more permanent than the data in internet. Printed books and zines are cultural artifacts, whereas anything that is only on internet can be lost. I'm not a Luddite, the internet has got many benefits, but I guess I'll always be more into printed books and zines than into digital information.

MRR: What does future hold for *Toinen Vaihtoehto*?

Markku: We are always doing the next issue... but after that, who knows?

Arto: I hope the zine will go on forever, but you never know. Perhaps no one will continue the zine when we get old. Hell, I'm already getting worried. We need some new blood. But I honestly think that the current Finnish DIY punk scene is one of the best, even in world-wide scale: there are still lots of "older" people taking part in it and fortunately also lots of younger active people. There is an incredible amount of great people so when I think about it I'm positive about the future of *T.V.*

MRR: Any thing you want to say to people reading this interview?

Markku: Thanks for the interest and inspiration.

Arto: Check out all the great new Finnish bands, they are worth it. There are too many of them to list, but for example Maailmanloppu kicks ass. The older active bands are worth checking out too, like Juggling Jugulars, which is actually the band where Jantsa used to play bass. They are still going strong.

You can also always send us records for review. The address is *Toinen Vaihtoehto*, PO Box 1, 65200 Vaasa, Finland. The e-mail address is TV@punkinfinland.net. Don't hesitate to drop us a line. We are happy to be a part of the international DIY punk conspiracy.

Thank you for reading this, and thank you for the *MRR* staff for the interest and for keeping up the good work. Up the DIY punx.

STILLSUIT

Stillsuited is always like a neon grey monolith with real good posture: explore the complex and multilayered interactions of politics, religion, ecology and technology, among other themes. This prohibition is a key influence on the nature of Herbert's fictional setting. It's basically a micro-sandwich—a high-efficiency filter and heat-exchange system. The skin-contact layer's porous. Perspiration passes through it, having cooled the body ... near-normal evaporation process. The next two layers... include heat exchange filaments and salt precipitators. Salt's reclaimed. Motions of the body, especially breathing and some osmotic action provide the pumping force. Reclaimed water circulates to catchpockets from which you draw it through this tube in the clip at your neck... Urine and feces are processed in the thigh pads. The suit truth is the bathroom? In the open desert, you wear this filter across your face, this tube in the nostrils with these plugs to ensure a tight fit. Breathe in through the mouth filter, out through the nose tube. With a Fremen suit in good working order, you won't lose more than a thimbleful of moisture a day. Wind sound like herky jerky, dry coughs on a desert, hydrated anyhow. Radar blip clicks inside a weird number, loudly, stressing. OK, finally, the decal "Power Trio" is neutered with aplomb and grins. Interview by Max Nordile. Photographs by Erin Allen and Dalton Blanco.

MRR: Who is in the band and what do they play?
Jaime: I'm Jaime, I play drums.
Marissa: I play guitar and sing.
Vanessa: Jaime plays drums and Marissa and I both play guitar and sing.

MRR: Is there any one thing someone should know about Stillsuit before hearing the group in order to come to a better understanding of your work?
Vanessa: Number one: We are not angry women. Well, at least not in the angry chicks with an axe to grind, man hating, record review sense. That idea is so narrow. Of course there's nothing else we might be thinking about, or angry about, or inspired by. And it assumes that all of us identify as women, which is also *not* true. Also I think our music is pretty.

Marissa: We get tagged with the angry women thing a fair amount and are pretty aware that it's just going to get worse. Beyond it being a narrow, bullshit idea, it's really dismissive too, like we are cartoon characters, sex fantasies, crazy and evil or something. It's simplifying in this really dumb, easy and predictable way. The angry women tag is all the more frustrating, because in a popular context, angry woman equals man-hating feminist, which falls into this trap of feminist equals man-hater. I definitely identify as a feminist and we have talked about seeing ourselves as an explicitly feminist band. Feminism is angry about things but it also seeks social justice and equality. The anger is towards patriarchy and injustice not this cartoon axe grinding man hatred that angry woman tends to imply. Also, unrelated to the angry women stuff, we have a motto of "no idea left behind."
Jaime: No matter how "angry" we are or are not, it's ridiculous to define us by our relationship to men, whatever that relationship is. Also, I think of this band as what our insides sound like, but all together.

MRR: Why did you change your name from Swimsuit Issue to Stillsuit? How, if at all, does the band (beyond the name) relate to Frank Herbert's *Dune*?
Vanessa: It's a funny story. We basically needed a name. Our first show was

coming up and we couldn't think of anything, and then my neighbor's dog was lying on the porch in this hilarious way—posing for the swimsuit issue. So for me, I was just thinking of this dog and didn't realize until later how loaded that band name was. That just was not the first thing I wanted to come to mind for our band—this female band taking a stand with this name about warped ideas of femininity—obviously that's something I care a lot about, but band names can make such a limiting first impression, and I think we wanted something more complex than that. To me, Stillsuit just sounded right, plus Jaime and I are big sci-fi nerds.

Jaime: When we were first talking about the name Swimsuit Issue, I was imagining our band shirts with bathing suits with saggy bottoms, uncontrollable pube situations, shorts with no elastic, etc. We didn't consider that "sexy" bikini-clad models would be the first thing that came to everyone else's mind and that image sucks. Being a band that's incessantly coined a girl/lady/woman/all-female band *and* having an image like that assigned to our name was a no-go. I like the concept of the Stillsuit in that it's this object that you encompass yourself in that makes survival possible in the harshest, most severe climates. It transforms whatever each person puts out into the world and turns that into something (sometimes the only thing) that sustains the wearer.

Marissa: In a lot of ways Swimsuit Issue was a different band, I was playing bass. We carried some songs over but I feel like those songs sound way different now. We got bummed about it being a loaded band name and also bummed to be a weird tuning two-guitar band named after a Sonic Youth song, which in the first place wasn't intentional and something that we connected the dots on later.

MRR: Why do your song titles not have words?

Marissa: It's pretty utilitarian. When we were Swimsuit Issue we were naming songs but none of the names stuck and numbers work better than saying new, old, new, new, etc. Some songs do have names but they are references to what the song sounds like, like telephone has a riff that sounds like a phone ringing but the lyrics are about shutting down the port in Oakland. The numbers also give everything kind of a sterile mysterious vibe that I'm really into.

Vanessa: Well we always write the music first, and then come up with lyrics and singing parts after, so it just seems to make sense. By the time we get there we're all thinking something different about what that song means to us. It seemed like arbitrarily naming them after it all was done so why not just number them in the order we wrote them? That's how we referred to them anyway, like the new one or the new, new one or whatever.

Jaime: I like that they don't have words, I think it makes the meaning of each song more fluid and gives the listener a chance to ascribe their own meaning to the songs.

MRR: Do you consider the term "power trio" to be obsolete? Does it relate to Stillsuit?

Jaime: I think it could relate to Stillsuit in that the vocal, while obviously they add a ton to the songs, are to me not the focus of our overall sound or impact. In my mind the term is obsolete in that I rarely see bands in Oakland with the standard rock line-up and there is no rhyme or reason to the instrumentation of my favorite current bands or the music I listen to.

Marissa: I actually just fully had to look this up because it only brought up glam metal in my head which doesn't make sense because I can't think of a glam metal band that is a trio which I guess speaks to it being obsolete. Theoretically we can't be a power trio because there's no bass but I like the idea of being three people who are creating this massive noise and I feel like we definitely land in that category.

Vanessa: I like the idea of us being a power trio in a like magical/wizard-y sense, but not really musically. I like that we all share power equally, and generate it as three. And the idea of three instead of two because two is such a dominant and limiting obsession in our culture: couples as the ultimate formation, two genders and binary, competition. Three seems like more of a challenge to that paradigm, or an evening out of powers. Although three is a hard number in a lot of ways too. As far as bass-drums-guitar type power trio, well that's a classic setup that seems hard to do something interesting with.

MRR: How important is volume of sound to Stillsuit?

Marissa: I definitely aim to be really loud. We're always trying to make sounds and songs that to us are really pretty and I like the idea of balancing that with making things really uncomfortable, like loud and piercing, but I also think being loud is pretty major power move on our part.

Jaime: Volume is important. Live, we are very loud and live I think it is necessary that we play loud. I can't imagine playing a show with this band and not going all out and hitting the drums as hard as possible during the loudest parts. One of my favorite aspects of our performance is the release the audience experiences as well, and I don't think our sets would have the same effect live if we turned own. Our live volume is so important, in fact, we got into an altercation with a sound guy at a venue in Austin. He cut us off after only two songs. He was pretty much just power tripping, though. He might as well have been holding his dick while he was shutting us down. I like the idea of people listening to our recordings at various volumes. I don't think we need to be listened to with the stereo cranked all the way up. I like the idea of Stillsuit going everywhere with people and being the music people listen to during big important moments and also during mundane daily activities. Like sometimes you want to be able to think, listen to music, and do the dishes at the same time, you know? I want Stillsuit to do the dishes with you.

Vanessa: I'm not really into like punishing audiences with my sound or anything like that, but it's got to be as loud as it is cause that's the way we write the songs. The guy in Texas got really mad at us for refusing to turn down. I think he viewed it as a power struggle but it was just totally about if I turn down, my amp doesn't make the same sounds, the feedback is different, the songs don't sound the same. So no, we aren't going to turn down because I just drove nine hours to get here to play these songs I wrote.

MRR: What are a few influences on your work that are not music?

Jaime: Octavia E. Butler, aloneness, rocks and pot.

Vanessa: The color grey.

Marissa: Anxiety is a really huge thing. Being uncomfortable and feeling stressed [are too]. I feel like I'm trying to make an aural manifestation of

what it feels like in my head and what it feels like to be a woman and trying to go about your daily routine and how society and the world around you treats you and influences that.

MRR: What is a better way to experience the truth of Stillsuit, live or recorded? Which do you prefer?

Jaime: I think live. I kind of think live for any band. You get to see the nuances of members' interactions and can feel their chemistry or lack thereof.

Marissa: I think both are useful and important. We had this one time where a kid in Indonesia wrote us and asked us for some recordings and it was really cool to have recordings to send them. Our recordings can go to places that we will maybe never play and that's really important to me.

At the same time I feel like live we make more sense because in a weird way for me I feel like I have more control in the situation, like how loud I'm playing and how jarring things can be. Also on recordings I think it's pretty easy to write us off as "angry women" or whatever and live people can see that we're actually kind of just goofy nerds which is a really big deal to me.

Vanessa: Probably the real truth is hanging out in the bathroom.

MRR: Do you have any arbitrary self-imposed rules to determine a specific outcome before playing a live show?

Vanessa: If I'm really nervous I try to move around a lot and act like I'm not.

Jaime: My motto and advice to others is "don't be nervous, be excited!" Lately I have been trying to make myself make eye contact with the crowd while I'm drumming to see who will maintain contact with me. Very few people do, including close friends. I guess the goal is to see what's going on with them and how they are experiencing the show, I think the outcome though is I'm making people feel self-conscious and uncomfortable.

Marissa: Nothing really that I can think of, but yeah convincing yourself to be excited and not nervous is very true.

MRR: How important is humor to your process? To your product?

Vanessa: It's so important I think. Sometimes I forget and take everything way too seriously and it feels like if practice is kind of bad or tense, it's all over, and that's when making music feels the worst. You've got to remember to drop an anvil on your head or something, lighten up. And live I think it's so important to just be a regular person, tell jokes, whatever. Sweatpants metal was a huge inspiration to me in that corner. No rock posturing bullshit. We're all weird awkward nerds and I like how that comes across. And just that it's fun. Playing music is supposed to be fun!

Marissa: Everything we play is pretty intense and the three of us can be pretty intense people and we get into ruts of frustration and sometimes we cry and stuff but then we also have the capacity to be really goofy. There're places where we make fun of shit. Like in "13" there's this huge space that is nothing but this kind or macho riff and tough drums and a long ass guitar solo which is so fun to play and feels so absurd and is just kind of a weird joke. Vanessa and I were actually talking about this the other day. Like how this is our serious band and we are making all these sounds that are complex and getting wrapped up in lyrics being really serious and stuff but there is a place for humor and it's important and really vital in a lot of ways.

Jaime: In punk communities, bands hold this ridiculous social status, like if punk was high school the people in the most loved bands would be the quarterbacks and shit, which sucks, because there are a lot of rad people doing way cooler things than being in bands who are not getting recognized by their communities. I think being silly and acting like ourselves is hopefully a way to break that down a little, basically broadcasting to the world that we are nerds and we're not "cool" in that way. To our overall product I think the silliness shines through in some of my favorite parts of songs. There are moments that we decide to just go big and go really over the top, those moments tend to be near and dear to my heart and often sound really full and are total head-bangers.

MRR: How important is improvisation to your process?

Vanessa: Not very. Mostly the songs are all super written, we practice really hard to be able to do that part fourteen-and-half times or whatever.

Jaime: I'd say medium important. Not as important as a lot of people seem to think. A surprising number of people approach us after show with questions like "can you play those songs the same way twice?" It's like "Yeah, dude, this is our band and these are our songs that we wrote." We write improvisation parts into some songs. I love Marissa's solos at the end of "13".

Marissa: I'm really into playing guitar solos in general and we make a lot of spaces in our songs that are improvised in the sense of timing, like start playing this part when you feel like it and stop when you feel like it or having specific signals that one person controls. Like, there's one song that Jaime controls the ending of and sometimes the ending will be really quick and sometimes uncomfortably long. Sometimes when we fuck up in a major way. We'll all just start soloing just to highlight like, whatever we fucked up which is viewed as a failure so we're just going to goof on this really technical trope.

MRR: Why did you choose to self-release your self-titled cassette? What were the advantages and the disadvantages?

Vanessa: Man, we didn't even think about it really, we just did it. I mean we totally would be down if someone else wanted to put things out for us, but nobody was really offering. I mean it's also great to realize you can just do it yourself; maybe a mix of both is the best way. At least for me I feel like I'm really out of the loop about stuff, so somebody else probably knows better what to do with a tape besides just take it on tour.

Marissa: We needed merch for our tour and we wanted a tape so we just did it. The same thing is happening with the vinyl, kind of like if somebody asked us that would be great but we just want it to happen so we're just going to do it. It never occurred to us that we could approach labels or anything. With the tape it's been really cool to interact with people and we've ended up doing a lot of tape trading so we get to see what's up with other people and places. We have a tape out now on Isolated Now Waves and while it's really neat that someone likes us enough to want to put out something by us it's also like, missing out on sending packages around the world with hand written notes and building correspondence with people. The only thing I think about with the vinyl is that it won't have a distributor to get it into stores or whatever and that kind of sucks.

Jaime: Generally, we would like for someone to offer to put out our work—someone with similar goals for humanity?

MRR: What's in the works?

Marissa: We're putting out a record, a tape on Accidental Guest and going on tour with Death Drive in late July/early August. Get in touch at www.stillsuit.org.

RUINED FAMILIES

Born out of the ruins of a society in economic distress and political turmoil, Ruined Families combine the best of outsider rock's elements with a purist's mastery, to create a fresh sound for the present. Ruined Families hail from Athens, Greece. Music-wise, this band of brothers (literally, since two of the main members are brothers) stands firmly in the same camp as Rorschach, Orchid and... Hot Snakes. You won't hear 'em shouting slogans against austerity though. Lyrics-wise, they choose to go down the more personal and nihilistic path of social critique. These are the bitter results of the city they choose to call "Athens without answers". Interview by Evgenios Oikonomopoulos. Photographs by Phillipos Messinis and Nick Paleologos.

MRR: Scenes of domestic violence; former lovers feeling betrayed; abandoned children feeling lonely; kids hating their parents; parents hating each other... Once I drop the needle on the Ruined Families wax, will I hear the true sounds of a ruined family?
These are pictures that your imagination created by hearing our name. It's highly possible that movies or pictures subconsciously lead these pictures. Still, if you listen to what your mind creates then it's highly possible to listen to them when you listen to us.

MRR: Is there any special symbolism/meaning behind the Ruined Families moniker?
People should take into consideration the reasons why they create other people and whether they are ready to bring them up or not. For better or for worse, we are the results of those choices. Our name is a statement. It's not ours, but we use it.

MRR: Do you come from ruined families yourselves?
That's a common question that people ask in order to take us seriously or not. People think that if you are not a victim you don't have the qualifications to criticize. We have our stories, but I don't think it should become personal in order to give more or less credit. We don't claim to have the most drama, but we react to the institution itself.

MRR: Isn't it though kind of "fake" to name your band after something you are not in real life?
I think we could ask the same question bands like Victims, The Casualties, Modern Life is War, Skitsystem, the Abused, Born Against. A provocative band name doesn't necessarily need qualification standards. Otherwise, most bands would have the same name.

MRR: I feel however that "family" is a theme that you care to touch upon in your lyrics, right?
I never tried to get back to the subject, but I think it comes upon me as a resolution. I need to exorcise my father, so I don't think it comes out of thinking, but out of need. Apart from that, I work at a children's playground, so that affects me somehow.

MRR: Do Ruined Families sing about real-life situations? Are you inspired by what goes on around you? Once I drop the needle on the wax, will I hear songs about the Greek economic crisis?
The observation of every day life and the pressure we get from the routine is always something we attach to in order to create. Once you drop the needle you will hear songs charged by the results of the Greek economical crisis.

MRR: Do you consider Ruined Families to be a hardcore punk band?
If punk is based on rejection, rejecting punk remains punk. In those terms, we are a hardcore punk band.

MRR: You've done a couple of European tours already. How were you accepted as Greeks? Any empathy or scorn from the northern European crowds?
People were welcoming us in a nice way and I think a lot of them care about what's going on here. I haven't spotted any empathy, but sometimes even open-minded people could think that we deserve what's going on here somehow. I don't want to blame them. Propaganda has long arms.

MRR: Recently another Greek band played Berlin and the German promoters gave them way more money than expected. When they told me this afterwards back in Athens, I felt that the Germans did this out of guilt, just because their government has imposed this new law of tight austerity all over southern Europe. Any similar experiences?
We didn't have any similar experience from promoters, but people buying merch helped us with that sometimes. I'm not sure if it's out of guilt or if it's the way they treat other bands there, but it's a nice gesture for a touring band.

MRR: Do you feel that your Greek nationality is part of your identity as a band? Do you stress the fact that you come from Greece (the way a lot of "hellenic" black metal bands do)?
Growing up in a certain way has shaped our ways of thinking. Learning false history and listening to people bragging about the ancient Greek civilization while acting completely different to those values in their everyday lives is a common farce. We never felt any connection to the Hellenic Black Metal scene although all of us have listened to some of those bands. We don't have much in common with those bands apart from the place we were born.

MRR: Has your life changed these past three years because of the austerity?
Seeing your life and your friends' lives change so drastically was something unexpected. Apart from unemployment, people getting fired, living and working in a state of fear, neo-Nazis, immigrants getting concentrated in camps, the middle class getting eliminated, health and education getting worse, we have a great amount of young people without dreams.

MRR: You all live and work/study in Athens. Which are the biggest issues you have to deal with in everyday life?
Rude people, arrogant drivers, disrespect for anything that exceeds "normality," bad music, uneducated scum that believe they are the grandchildren of Plato, banks blackmailing friends, Google-sponsored know-it-alls, bosses, the heat and the sun.

MRR: What do you think? Has the ongoing socio-economic crisis helped you make more passionate music?
Oppression brings reaction. As oppression rises we can't stay emotionally stable. Apart from that, isn't the current state of punk a bit safe? Everybody talks about musicianship and merchandise, but where is the danger?

MRR: Do you feel that the ongoing socio-economic crisis here in Greece has made the Greek HC-punk scene more popular or sought-after internationally (because I do)?
The Greek music scene, especially the Athenian one has grown a lot and spawned great new bands, regardless the genre, that are independent and somehow connected. I wouldn't call it a scene, but maybe a small society of people. Also, I'm not sure if it's only the crisis that helps bands rearrange their ways of working. I think the bands have started to take themselves a bit more seriously, so they try more.

MRR: Has the crisis helped spawn any good Greek HC-punk bands?
One of the most common punk slogans "No Future" hasn't felt more relevant. The crisis gave enough free time and rage to bands in order to react in a genuine way. Bands like Antimob, Sarabante, Dirty Wombs, My Turn, Despite Everything, Faithreat, Alecto, Cut Off, Pandemia, Gutter are only the first that come to mind from an amazing batch of HC/punk bands that thrived in the last few years.

MRR: Do you feel especially connected to a Greek sound/scene or any other music scene in general? Is there a specific sound that you are trying to recreate as a band?
In the '80s there was a bunch of punk bands doing a cold sound that we could relate to somehow. I can't think of a unique sound going on right now. Music-wise, I don't think we fit with the rest though. We feel we have a lot in common with the bands that have a similar aesthetic and content to us, regardless the genre. We try to connect with other bands based on the content, not the sound. As much as we respect bands that try to recreate a sound, we are not one of those bands. Variety stands as a starting point for us. We try to steal from whoever we like regardless the genre.

MRR: Looking at the inner sleeve of *Blank Language*, your last LP on Adagio 830, I read that it was recorded in 7 days and mixed in 22 hours. Is there a special message you are trying to send by underlying the time?
It's a specification for anyone who wants to know more about this particular recording. Since you noticed it you are free to make your conclusions.

MRR: Quite a few people do not like the production of your last LP. What have you got to say in your defense?
I don't have to defend myself for something that we decided to do in a particular way. I'm pretty sure we miss the point sometimes. People and bands try to fit punk bands into limits or make them sound cleaner, whereas this is against the nature of operating in independent music. You can't listen to angry music played in basements by a bunch of guys that revolt against something yet still be on high fidelity. It doesn't make sense.

MRR: Favorite bands new and old?
Born Against and For Against.

MRR: How far are you willing to go with Ruined Families? Is there something special that you want to achieve before calling it a day? Future plans?
We plan to retire when all this doesn't make any sense to us. Apart from that, there're no career goals for this band except the band as an outlet. Hopefully we will play more and moan less.

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rvivr
the beauty between lp

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spooky action 7"

erica freas
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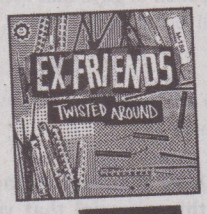

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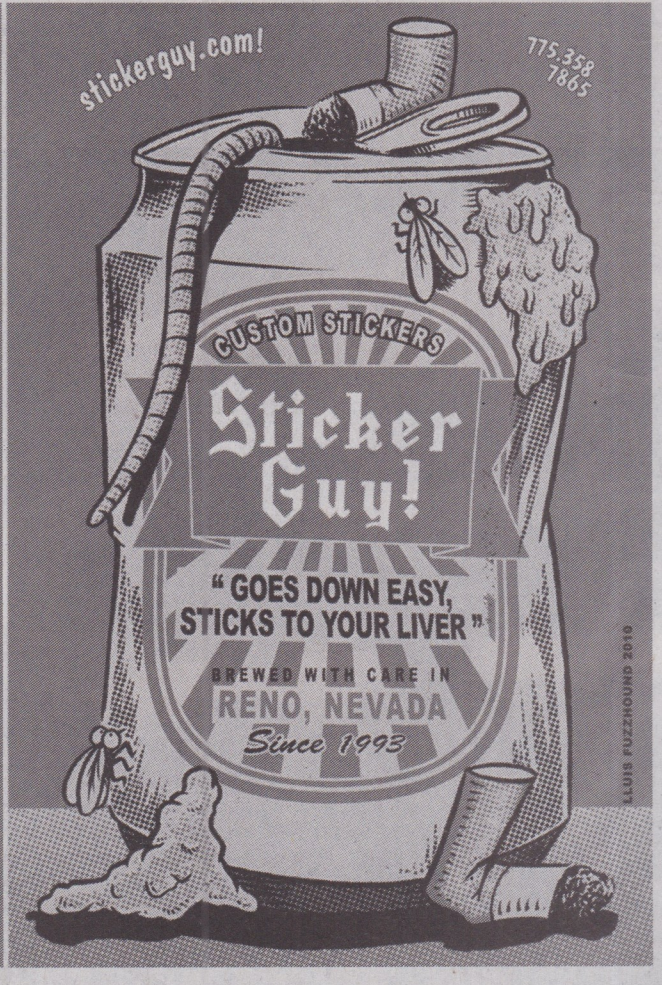


FOR A FEW YEARS NOW, TOLEDO, SPAIN'S SUDOR HAS DELIVERED SOME INFECTIOUS AND RAGE ◦LLED PUNK RELEASES THAT HARKEN BACK TO THE SIMPLICITY AND SPIRIT OF DISCOVERY OF EARLY SPANISH PUNK. A MODERN BAND WITH SOMETHING TO SAY, THEIR SOUND IS RAW AND HONEST. DURING THEIR US TOUR, MANY OF US GOT TO SEE THE ENERGY AND RAGE THAT NOT ONLY COMES THROUGH ON THEIR RECORDS, BUT TRANSCENDS LIVE. INTRO BY MARIAM BASTANI, INTERVIEW AND PHOTOS BY MARTIN SORRONDEGUY.

MRR: Tell me your names and what you do in the band.
Miguel: Very well. I'm Miguel, I'm the band's bassist.
Hector: Well, I'm Hector, I'm the one who tries to play the guitar and to sing.
Koke: I'm Koke and I play the drums in Sudor.

MRR: And who can tell us a little bit of the history of the band? When it started, where you guys are from?
Hector: Well, we're from Toledo; Toledo is a small city pretty conservative and fascist south of Madrid in the middle of Spain. So, Koke and I have been friends since we were eight years old and we started playing when we were twelve. We started a band in our bedrooms called Terminal that was punk rock. And well, I don't know, at that age and with the influences we had, mostly from Eskorbuto and Iberian punk we got into. So we kept playing and in 2006 already with other influences, and we were like sixteen years old, an age when you absorb all bands like a sponge, we got into bands like Discharge, Anti Cimex and we were flipping out and we went crazy and we thought, "fuck we have to do something like this!" In a Terminal rehearsal we decided to do a song called "Orina a Molina" (Pee on Molina) that was based on Nordic punk…
Miguel: And against the Mayor of Toledo.
Hector: …and against the Mayor of Toledo. And we were like fuck it. We liked it a lot so we said lets do something different, let's change our name, and that's when Sudor began. We started looking for a bassist and we knew that this **Cuéllar** [Miguel] also liked Discharge and other bands like RIP and raw punk; someone like that is not easy to find in Toledo.
Miguel: It was very hard.
Hector: There are people but, in the end in punk there weren't … So in the end we told Cuéllar, who used to play with Anxia, a very loud band, to play with us and we formed Sudor. At the end of summer in 2006.
Miguel: Yeah, in the summer of 2006.

MRR: Well, since you guys are from Toledo, can you describe the scene in Toledo? If there is one, is it big? Small?
Hector: It doesn't have one.
Koke: There's no scene.

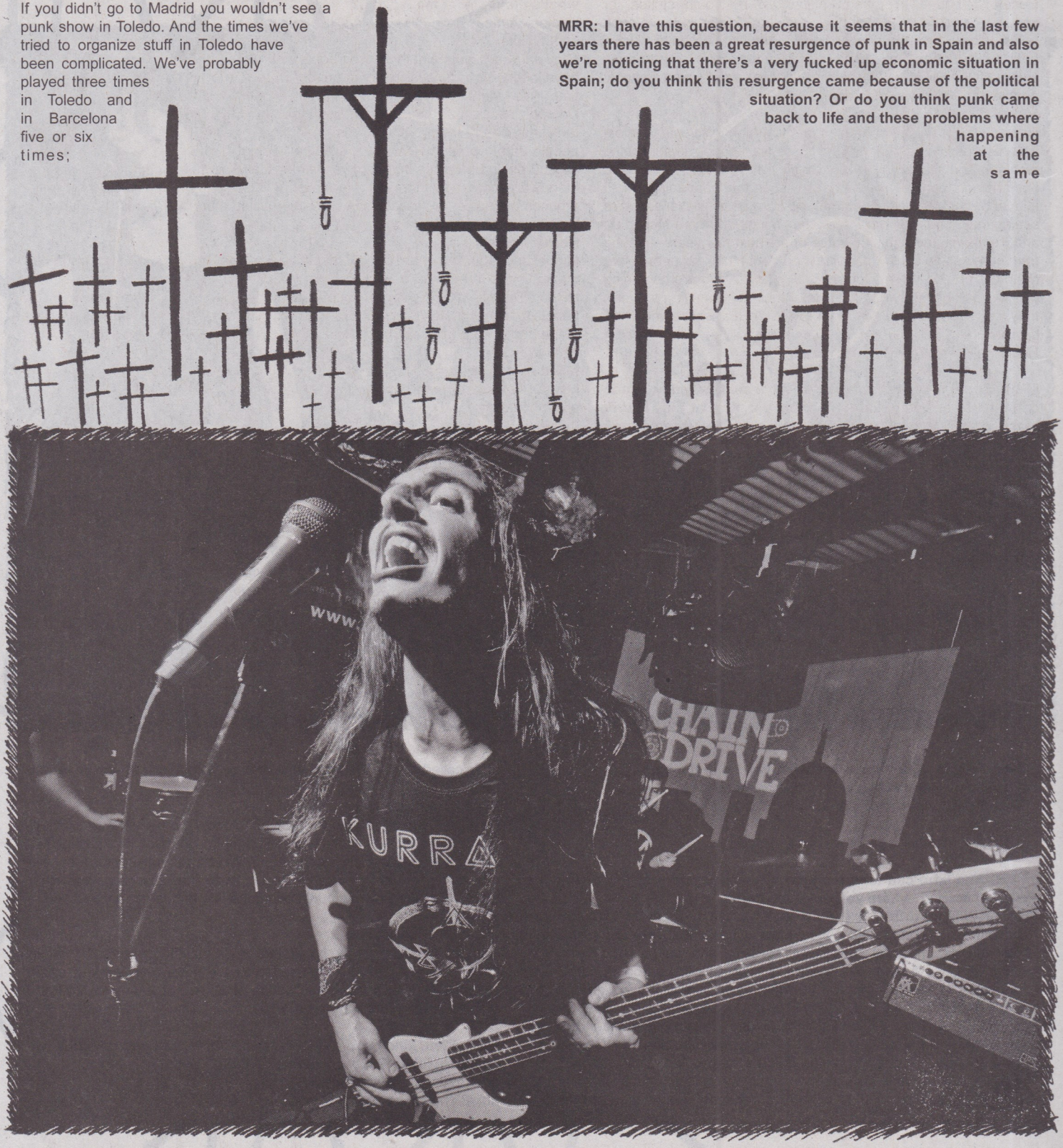
MRR: There's no scene?
Koke: It doesn't exist.

MRR: Really? So how many punks could you say there are in Toledo?
Miguel: In Toledo, you could count them with your fingers. Ten punks.

MRR: Ten!
Hector: And we count someone who may come to chop your hands off.
Miguel: Now there're probably more people, the scene could have been enhanced if you include hardcore, so there could be more people, but there's no scene to go to shows. A lot of people go to Madrid, they're very connected to Madrid because it's very close so… I've been going to shows in Madrid since I was sixteen, seventeen, eighteen years old. If you didn't go to Madrid you wouldn't see a punk show in Toledo. And the times we've tried to organize stuff in Toledo have been complicated. We've probably played three times in Toledo and in Barcelona five or six times; and Barcelona is almost eight hours away from home.
Hector: Besides, Toledo is a very catholic, very conservative city and to come up with a band… you don't have it easy. And the punk music that comes here is not really—it's probably like this *calimochero* punk that we have. Come on, I bet my two balls that there are punks, but not one of the people who say "I listen to punk" could be able to tell who the Adverts are.
Miguel: Yeah. There has been people…

MRR: Oh, the Adverts!
Miguel: But there were people by the mid nineties… there were old bands and people that listened to stuff like the Ramones, Screeching Weasel, and other punk rock stuff like that kinda made their way into punk, but when it came to more radical and political punks, there weren't any.

MRR: I have this question, because it seems that in the last few years there has been a great resurgence of punk in Spain and also we're noticing that there's a very fucked up economic situation in Spain; do you think this resurgence came because of the political situation? Or do you think punk came back to life and these problems where happening at the same



time? It's always been said that punk emerges when there are problems; good punk comes from bad situations. But I don't know if there's that connection or not.
Koke: I think it's a coincidence; at least, I haven't noticed more bands forming these last six years because of the strong economic and political crisis. For example in Madrid, which is where I have more knowledge, it's a coincidence. Yes new good bands came out from there like Robo, like Silla Eléctrica, but they emerged just because, nothing else.
Hector: I don't think that... I think that the crisis has awakened the social consciousness among the people that hadn't stopped to think about political issues but, for punk to have resurged from that... I don't see it that connected to be honest.
Miguel: No, no
Hector: It has always been influenced by youth strikes, or imagination, boredom... but nowadays I think people leave punk behind, there are no younger bands. Actually, we have always been the youngest ones playing and we still are. Going to punk shows, at least in Madrid, which is the scene were we navigate in, people are like 30 years or older.
Miguel: Yeah.
Hector: It's not like there aren't some eighteen or twenty year old kids, but there aren't bands... or there aren't people who, being eighteen and seeing that everything's going to hell, say "fuck it, I'm forming a punk band," we haven't seen that happening.
Miguel: What I do see is that maybe from here—because we're seeing that in the last two-three years things are more fucked up and it's gonna keep getting worse in the next few years—maybe from here people could radicalize more; but I think it's people that are more or less into it already; young people that are beginning or that have begun two years ago, if they keep moving forward, they may become a little more radicalized in that sense and that'll be cool.
Hector: Yeah, yeah.

MRR: So, that scene... as you know there are many bands coming out of Spain and I don't know if it's that they hadn't reached here, they've always been there, or that there's been a revival?
Hector: I don't think that more new bands are forming, there are just more bands getting to be known outside of Spain.
Miguel: Yeah, more outside of Spain.
Hector: Maybe international punk has contributed to that through labels or, I don't know, like the interest from *Maximum Rocknroll*; it's like people are paying more attention to what's happening in Spain, but there have always been bands.
Miguel: Yeah, I think so too. There have always existed more or less...
Koke: I think that the last two-three years people in the US have been paying more attention to what's done in Spain.
Hector: Well, it's not like we came here in the '90s so we can't really say but...
Miguel: Yeah but, for example, the first band that came to play in the US from Spain, that I know of, was E-150 and it was relatively late. I mean, there's no band from the '80s and early '90s that played in the US.
Hector: They stayed mostly in Spain.
Miguel: Yeah, they stayed mostly in Spain and so probably there came a greater need for it... After *E-150* and the other bands that have been touring like Invasión and others, that have been making their way through, now people have the expectation and say, "fuck, Spanish bands have never been here, we want to see Spanish bands!"
Hector: And now we want to eat the world, recover what belongs to us.

MRR: Ha ha ha. OK. So for you as Sudor, is there a list of bands or people that you guys feel stirred things up in Spain, in terms of organization, people that make shows happen. Someone you could say "this person had an impact in me" or "this band had an impact in me"?
Hector: Yes, of course.
Koke: Yeah.
Hector: Yeah, there still are. You could meet someone—which is the good thing about punk, it's infinite, but it's also bad because you can't know everything about it—but, you could get pumped from meeting someone that formed a band and you think, "well, maybe I can form a band too," or you may get a zine that inspires you to make a zine. And that's it...always has been... we've met people that after seeing bands play say they're gonna form their own band or make a zine. But that happens everywhere.
Miguel: Yeah, it does...

MRR: So you do a fanzine, what's the name of the fanzine?
Hector: *Amigo Blas*. It's comic-style zine about idiots.
Miguel: I was saying that there are people who have been organizing shows for quite some time, like Juanma in Lasarte, in the Basque Country; people that have been active for over ten years, nearly twenty years... yeah, very active people and in areas where there are very strong collectives. In Barcelona there are very strong social centers, or there were, before there were more, now there are a few less. In Valencia there's La Residencia, with a bunch of people, or in Mallorca... who else could there be? In Madrid there's a bunch of people...
Hector: There's a lot...
Miguel: In Madrid there are people that have been selling punk at El Rastro [a flea market] since the '90s, like Jelote for example...
Hector: There're a lot of people. People like, I don't know, Teo, Jorge, Enano, Paco; people that are constantly at it, in Spain at least, and we've gotten to know them. Like Mario from Silla Eléctrica, Danny Mortaja, I don't know...they organize stuff...

MRR: And everything's connected.
Miguel: Yeah, the good thing is that it's a part of something larger...

MRR: Because I know almost all of them.
Miguel: Yeah, yeah, they're the ones that help us out and that help most people that do stuff.
Hector: Teodoro.
Miguel: Yeah Teodoro; people who from the beginning, or when you're getting to know them, have always been interested in helping out. You go to a show; they talk to you. It's people who are there, some people that have been there for a long time, others less time... But yeah, when it comes to bands, there have always been bands around. Since the times of Sin Dios, for example, that for me was a different era because it has changed. In fact, there was like a gap, when bands were doing something different. But nowadays bands have influenced us, by watching them play as a group.
Koke: There's a lot.
Hector: A big influence to me was watching Otan live.
Miguel: To me it was Karkava, for example. It's another band that's very impressive live, you go, "fuck, if the can do this live..." it's fucking awesome!
Hector: It's not like we'll ever "reach the sole of their shoes."
Miguel: No, no, never to the sole of their shoes.

MRR: What does that mean?
Miguel: "to reach the sole of someone's shoes" [in Spanish] means that we'll never get to their level. Meaning, that for us, those are bands that we've seen live and our jaws drop and go "Whoa! Where did this come from?"
Hector: I don't know, there's lots of bands, and the good thing is that we keep discovering bands, that are recently forming or that we just didn't know before and they influence us. Like the other day I listened to Leucemia, and now I wanna do something like

them. And I would form a band like Leucemia right now, or trying to do something like them.

MRR: Well, I'm gonna change the topic a little. What would you guys want to do with Sudor? Right now you're here in the USA. First, how did you get here? How did it all come together? And what's the band looking forward to?
Hector: Well with Sudor, I think we just want fun.
Miguel: Yeah, to release all the bullshit we have inside.
Hector: It's like, you live a life where in many occasions you have to keep to yourself; with your family, at work, in school, with your partner, friends… like, if you don't want to cause any trouble you just shut up with people you want to avoid getting into trouble with. But then punk comes and tells you that this is your time to talk, you can say anything; it's a moment when problems come and what we want with Sudor is that: to find our way to say, here, there's nothing/no one that can mess with the band; they could tell us what to do in school, at work, but not in our band.
Miguel: Yeah.
Koke: Also to get to know new things… playing in a band helps a lot when it comes to getting to know other bands, people, and to move around.
Miguel: But yeah, I think that since the beginning, what we wanted was to release all the bullshit, all the bullshit that we're fed up with, we'll take it out and we're gonna explode.
Hector: And just the fact that we can play here [in the US] is… whoa!

MRR: Who organized it?
Hector: Eddy, from Todo Destruido, we met him though La URSS, a Spanish band whose members are our friends. And Eddy came to Madrid to play, with Desconocidos, and later with Criaturas, and he's always been interested in us and used to tell us to come to play in the US, that he'd hook us up. It was like too much…
Koke: Something too big; a big plan for us.
Hector: We kept postponing it, but then we thought it'd be cool to come here. And Eddy released our single and organized the tour.
Miguel: He organized the tour, he booked the bands. Also Chaos in Texas had to do with this, so yeah, like three years ago they told us that it'd be cool if you played at Chaos in Texas and by speaking to Eddy…
Koke: We spoke with Eddy.
Miguel: Yeah everything was through him, from the bands we've played with to the venues, the record we released, we're very thankful to Eddy.

MRR: And how's the tour going?
Koke: Very well.

MRR: Are there cities that have impressed you? How do you see the scene in the US?
Hector: Everything's so far away.
Koke: Far, but there are good things…
Hector: But for the people who have no patience that's pretty far.

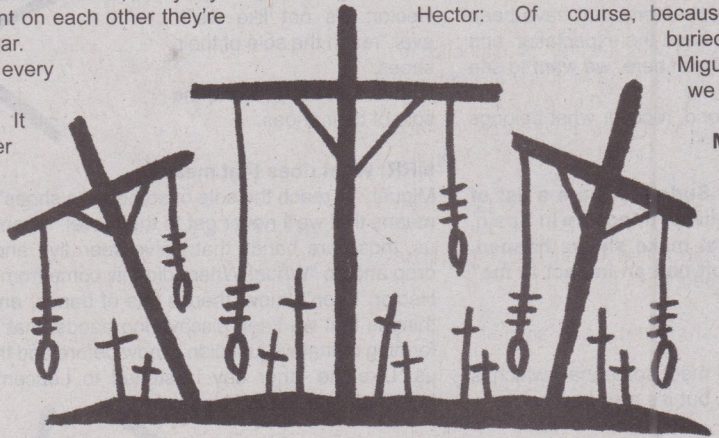
MRR: Ha ha!
Koke: The distance in miles… it's balanced because the scenes here are united, I mean, whether you come from Austin or LA there's some sort of connection.

MRR: Like networks.
Koke: In Spain, even though there's that connection, every city does their thing and even though they count on each other they're more distant. I mean, it's not that similar.
Hector: Well but, here is also like that; every town has its history.
Koke: Yeah, but it's more unified. It seems to me that the scene is tighter here.
Hector: I really had a good time in Olympia.
Miguel: San Jose was pretty cool too… Very crazy.
Koke: And Portland.
Miguel: Yeah.
Hector: Yeah, Portland was awesome too.
Miguel: Each one is different, because also LA was cool. But the outcomes may be different playing live in each place; depends on your mood, but we've had a blast. Also in Houston, the first show of the tour where we said, "We're here, we've made it. We've crossed the border and we're playing!" On top of that, people knew us, they sang along and asked for encores in Spanish "Otra! Otra!" which was like fucking crazy!

MRR: Ha ha ha!
Koke: They knew our songs.
Hector: Another thing that caught our attention coming here, was that each band needs to have its own equipment
Miguel: It's a drag.
Hector: In Europe you share the cabs, the drums. The other day we played in Sacramento, there were five bands and four drum sets, for twenty people.
Miguel: Yeah, the other difference is that the level of the bands you play with, it's awesome…
Hector: The musical level?
Miguel: Yeah, on the musical level and live.
Hector: That I don't care about.
Miguel: I do care about it! I mean, to play with two other bands that make my jaw drop… I find it amazing. I mean, every band here is awesome and each one has its style and each one does its own thing.
Hector: I wouldn't say that. All bands here sound good, but from that to saying that they're jaw dropping…
Miguel: Well yeah, but it's not like you know them, but they have an impact on you when you see them live.
Hector: Maybe I'm more closed minded.

MRR: Ha ha ha! Each one has their own opinion. Ha ha ha!
Miguel: And I'm more open minded.
Koke: Anyway, now I'm also proud that bands that are technically and musically very good approach us and give us props and tell us we played very well. At least it's pretty encouraging to me.

MRR: Cool so, what other plans does Sudor have after the tour? Are you guys recording? You just released a 7-inch right?
Miguel: Yeah.
Hector: We have new songs that we'd like to record. We'd like to practice more because that's the least we do. And dedicate more time to the band, it's like a suicidal mission, a lot of shows, touring.
Miguel: Yeah. Lately we've been playing show after show after show; we're a band that needs to be practicing at the space, playing for fun, the three of us having a good time, coming up with songs… and we almost never get to do that so those are a few of the things we wanna do when we get back.
Hector: We have new songs, so maybe we'll think about what to do with them, and we'll continue playing and writing new songs. The same, keep having fun. We just wanna have fun.
Koke: In the end it's like that, just play shows.
Miguel: And the 7-inch we released here, it's an old recording. It's the same recording of our first 7-inch.
Miguel: Yeah, it's from the same recording session. The latest 7-inch we released, the US version, was produced here, it's the one Eddy produced. It's the same recording as our first one, the one with the crosses, and was produced by Solo Para Punks. They don't have the same songs. Those ones were gonna be for a split album but that didn't happen and Eddy liked the songs a lot. For us it was great to produce a new record from "old stuff"…
Hector: Of course, because otherwise they would have stayed buried.
Miguel: So instead of burying those songs we released them here in the US.



MRR: If I'm not mistaken, because I haven't listened to this in a while, *Amigo Blas* has a song about the king or something, right?
Hector: About the king, maybe it's "Sin Novedad en las Cloacas" [Nothing New in the Sewer].
Miguel: The one that goes: "El Tajo [a river] is the sewer of imperial Spain."

MRR: Yeah, that one.
Hector: "Sin Novedad en las Cloacas". Cloacas means *alcantarilla*.
Miguel: That one's from the last recording.
Hector: That one's a recent one about the city.
Miguel: In the underground where all the shit from the city goes through.
Koke: Where the waste waters run.

MRR: It's about your city?
Hector: I think that all punks can relate to it.

MRR: Oh! OK, got it! The sewers.
Hector: We named the song like that because Toledo was the capital of imperial Spain, so it was the imperial city. It's the clearest example of the deep, "pure," catholic, reactionary Spain. Its symbol is a fortress and during the Spanish Civil War it was occupied by the fascists, and the republican militias tried to take it over. From that, the fortress became an emblem of *franquismo* [the Franco years] and the fascist resistance. Then a movie came out, extolling the heroes of the fortress called *Sin Novedad en el Alcazar* [Nothing New in the Fortress] and we thought, "no, there's nothing new in the sewers…"
Miguel: Nothing new in the shit they had there; fascist scum.
Hector: The imperial sewer has all that waste-water of Catholicism, repression, and bullshit that drives you to do that. In fact, anyone who has any interest in Toledo needs to go away from it. And here we are.
Miguel: Yeah. In fact, the fortress is an army museum, so it's still a piece of shit today. It's not just part of the history of what happened during the Civil War; it's something that still goes on.
Hector: Nowadays, in the museum, the videos they show are taken from 1941 films on Franco.
Miguel: So the tourists who go there are presented with fascist propaganda of that time. It's bullshit, that shouldn't be there.
Hector: It's on Youtube
Miguel: They should show stuff against the army and against all army museums.
Hector: That song was an unfinished business we had with our city. And I think all punks should hate the city where they're born.
Koke: Well, I don't see it like that…

MRR: Ha ha ha ha!
Hector: I do. I do think so

MRR: Well guys, I think this is enough now, but is there something that you guys want to say for the readers?
Miguel: Just to thank everyone that's helped us on this American tour. People that drove us to places, that let us crash in their houses, that gave us food, that organized the shows and people that have lent us their gear…
Koke: People that came to see us play.
Miguel: The people that came to see us play. All of that for us is great. It's what gets things going, it's what's behind all of this. It's what we're gonna have left when we get back to Spain; the people and what they've done for us.
Koke: We hope that we met their expectations…
Hector: I don't hope so—if I didn't meet them, I don't care.
Miguel: Yeah, I don't care. Those who don't like it can go fuck themselves.
Koke: Thanks for coming, we can return the favor!
Miguel: Ha ha ha!
Hector: Ha ha ha!

MRR: Stop! The man of few words is trying to say something!
Koke: These ones are also two little fascists.

MRR: Ha ha ha!
Hector: And also, people should keep forming bands and making zines. That's what needs to be done.

MRR: Well, thank you very much!
Hector: Thank you!
Miguel: Thanks a lot!

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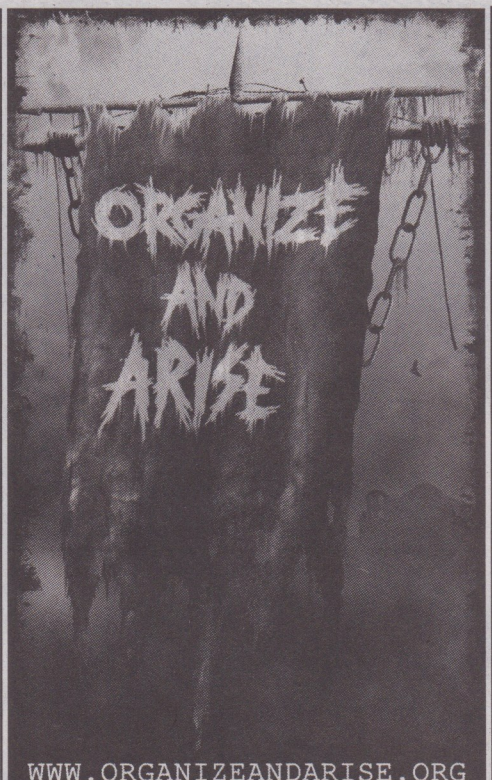

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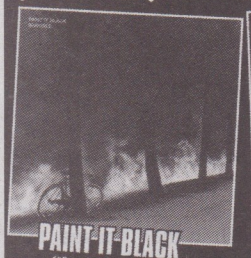
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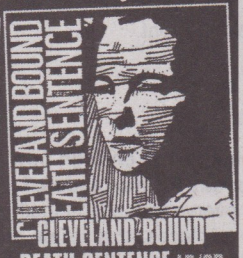

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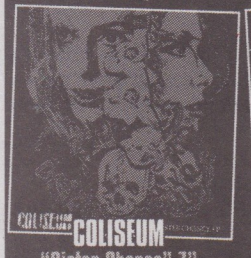
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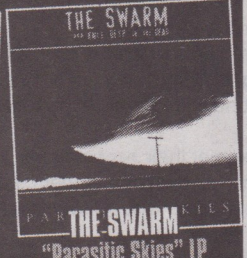

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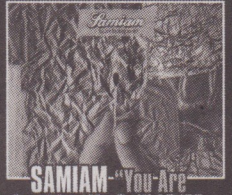

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NO MISTAKE

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Interview with Greg and Mike at Johnny V's Bar in San Jose by Gilberto Torres

From the ashes of NYHC's GO! comes No Mistake. Starting at the end of 2011, they're playing the SSD/Negative Approach/Straight Ahead/'80s hardcore-style music they grew up with. Expect solid hardcore—hard and fast songs about a minute long, with lyrics that cover everything from environmental degradation to the colonization of Hawaii, to wildlife conservation, to bigoted assholes, to unibrows. No Mistake's first 7" EP is out now (on spiffy red and black swirl vinyl), plus there's a four-song follow-up for free download. Some split EPs are in the works. They're just starting to play outside the Bay Area, so be on the lookout. You'll want to hop in the pit and slam yer boots off. No Mistake is Greg (vocals), Mike Bullshit (guitar and some vocals), Matt (drums), Sid (bass).

MRR: How did No Mistake form?

Mike: I met Greg and we started hanging out, I guess. We both wanted to start a band.

Greg: I knew Mike from GO! We're both from back East and we're sort of the same age so we decided to do a band together and get more involved with the scene again.

Mike: Greg actually hadn't sung in a band before. We didn't know how it was going to turn out, but actually...

Greg: ... it's OK.

Mike: Turns out he's a good singer. John Brannon would be proud.

Greg: Thank you. [Greg laughs]

Mike: Then we put out ads for drummer and bass. We got Rich. We went a month without a bassist but then Sid came along. Rich was in too many bands, so we got Matt.

MRR: The members come from different backgrounds and locations. What are the band's influences?

Mike: Youth of Today and Peter, Paul and Mary... [laughs]. Well, Greg and I grew up on the East Coast in the '80s and that's the stuff we like. Negative Approach, SSD, Straight Ahead, Life's Blood, Uniform Choice.

Greg: All the early Boston stuff. Minor Threat. Poison Idea. COC. The first SFA record.

Mike: Oh shut up! [Everyone laughs]

Greg: [to Gilberto]: That's where you put "everyone laughs" in parentheses!

MRR: Your members have been involved with punk and hardcore for a while. How has punk changed since you started going to shows and how does it differ depending on location (values, aesthetic, etc)?

Mike: All the new kids suck!

[laughs] No, there's a lot of similarities—there were kids into it, going to shows, helping out back then. And there're new kids into it now. It just continues.

Greg: I would say the biggest change I've no-

ticed is music is much easier to discover with Facebook, the internet, and everything. You know about all the shows and all the band's things are really well advertised. When I started going to shows we didn't have email and no one was on the internet so you kinda had to know people that were involved in the scene to become involved in the scene.

Mike: The hardcore and punk world was tiny back in the '80s compared to now. It was for the absolute outcasts. More people know about it now.

Greg: For me, coming from the East Coast, it was a white suburban scene. Where in the Bay Area it is much more ethnically mixed, which I like a lot more. You get a lot more influences from different cultures. I was used to going to shows where everyone looked just like me.

Mike: I'm trying to imagine a room filled with people that look just like Greg. [laughs]

Greg: It's a beautiful sight, I know... I would also say there is a much larger female influence now. A lot more women in bands and women at shows. Which is good.

Mike: Like back in the day, there were just about no female musicians or singers. At all. But in the first two No Mistake shows three bands had female singers! It was pretty awesome.

Greg: There was less "*goorraaargggghhhh*" back then. I do like to actually understand what people are saying. Otherwise, unless I've read the lyric sheet, I have no clue what the lyrics are.

Mike: That's a big difference between then and now. You put on Minor Threat and you know what they're saying.

MRR: The band is based in San Jose. How is it like being a band playing hardcore punk in San Jose? How would you describe the South Bay punk scene?

Mike: A lot of shows, a lot of kids, a lot of bands, a lot of energy.

Greg: Some great shows, really diverse types of shows.

Mike: It does seem like instead of just one scene, we have a bunch of them. You have the house and backyard shows, then you have the bar shows, and the shows for smaller bands vs. shows for bigger chugga-chugga type bands. It's cool that people are just doing their own thing.

MRR: What are your current favorite bands from the Bay Area?

Greg: I really like Replica. No Statik is good. Limp Wrist when they play.

Mike: Permanent Ruin. They are awesome. No Limbs were fantastic when we played with them.

Greg: We played a couple shows with Secret People. They were good. Utter Failure. We both have families and jobs. I'm not really as big into the scene as I once was so I don't keep up with as many bands. I like some of the older ones. I really liked Annihilation Time. I thought they put out really good stuff.

Mike: I totally dug Acts of Sedition.

MRR: How would you describe your own music? Can you explain the lyrical content?

Greg: As far as the music, it's early '80s, really stripped down hardcore. I like metal but I'm not big on mixing the two. I like them to be separate but equal.

Mike: They're not equal in my eyes!

Greg: Just basic hardcore.

Mike: I was really involved in the hardcore scene in the '80s and left in 1990. I was out of it for years. I'm just playing the music I grew up with. It never died for me. "Old school" or whatever: it's the only school we know.

Greg: I say for any music I write, I'm a pretty shitty musician so I don't try to write anything too fancy.

Mike: I can't play a solo. I have no idea how to even approach that. Lyrically, I'm kinda known for writing about stuff that's different than most bands. We have a song called "We Stole Hawaii" which is about how we took Hawaii over the course of the 1800's. "Expiration Date" is about how what we leave behind for our children is plastic bags and nuclear waste. But not everything is serious. "Unibrower" which is about how good things come in pairs. "We Are Enemies" is like that "Hey, you fucking asshole—yeah, you!" song that I always wanted to write.

Greg: We try to sing about things that are important to us. Mike has written most of the lyrics and I have written a few. I think when I was younger a lot of the things I would have wrote would be like "Well I'm Straight Edge and you suck if you're not" and "I hate cops" and shit like that. I'm still not a big fan of cops but I probably don't hate them as much as I used to. The Straight Edge and that kind of thing is still important to me but it is not as big of a part of my life as it used to be. I try to write about religion, oppression, and those types of things.

Mike: Two of us are straight edge. Sid and Matt... not so much. I don't think we could do a straight edge song, but I'm not sure I've ever written one.

MRR: What are your personal favorite songs?

Greg: I really like "Connect the Dots..." y' know, "Crossed Words." "Respect" is cool. It's got the mid-'80s Youth Crew sound. That's kinda my heyday. I think those are probably two of my favorites.

Mike: There are songs I dig because they're fun

to play, and ones where it's more about the lyrics. "Unlucky You" has both—the music just totally crunches, and it's about keeping wildlife alive in the wild. I'm really big on wildlife conservation. "Copied, Folded and Stapled" is about people who do fanzines, or have done them. It's a real kick.

Greg: All the ones we have play live. There are some we've dropped. Not as into those.

Mike: "Respect" is great because it's really a positive song, but not clichéd. It's about having respect for those who have influenced you and helped you out. Not too many bands have upbeat songs nowadays. It's easier to look down than up. We play "We Stand" by Straight Ahead now, which is an awesome song.

MRR: What is your favorite show No Mistake has played? Any interesting experiences so far?

Mike: All the shows have been so different. There was a show at a kid's grandmother's garage. People were singing along and dancing, all these 16-year-olds.

Greg: The first show was probably my favorite, at the House of the Dead Rat. People were into it and there was no stage. I kinda actually dig that. Prankfest was a great show, but we had to play on like a ten-foot stage so it didn't really feel like a hardcore show.

Mike: For me Prank Fest was awesome! I got so spoiled with so much room on the stage! When we're on a normal sized stage we're knocking into each other. Sometimes I have to play in front of the stage or to the side.

Greg: Every show is just different. Sometimes people are more into us, but a lot of times we don't quite fit in because of the style of music we play, the '80s hardcore style.

Mike: The one house show was funny where we got there and the people didn't know what a PA was, or that you needed to have one. We're hanging around watching all these 18-20 years get absolutely shit-faced wasted. Weird for me and Greg, but relatively normal in the scene.

MRR: What are some other upcoming shows for No Mistake?

Mike: We play pretty often in the San Jose, Oakland, SF, Santa Cruz, Berkeley area. At some point we need to get beyond that. But we don't play as often as other bands, since two of us are married.

Greg: Book us! We are looking for shows.

MRR: How do you feel about the amount of big fests with reunion bands/big headliners meant to pull in a crowd? How do you think the company-sponsored shows affect the DIY ethic found in punk and hardcore?

Greg: [laughs] I'm going to be pretty blunt. I think they all kinda suck!

Mike: With that being said, we are happy to play any fest.

[Everyone laughs]

Greg: Now with that being said, I have gone to a couple of them. There was a big hardcore reunion show couple years ago in Boston that I went to. I had a lot of old friends show up.

Mike: See! They can be fun.

Greg: A certain unnamed band came up on stage and said "hey this is a one time thing for us" and now they are recording stuff and it just sounds horrible. My view is that... I'm old in the hardcore scene even though I wasn't in a big band or anything. It's fine being an old guy in the hardcore scene but do something new. Whatever. I was never in a big famous band so...

Mike: Being in GO! and SFA and stuff for so many years, I can definitely say I was never in a big famous band either. [Mike laughs]

Greg: As far as big company sponsored fests, I have never really liked going to fests anyway. Like back in the day, I went to the Superbowl of Hardcore in New York and it was too much. I don't like standing for that long. Hardcore should be short, fast, and aggressive. Like I don't want to be there for 6 hours.

Mike: Truthfully, I've always been the person who needs to be volunteering, or playing, or handing out flyers or whatever. I'm too impatient to just stand around.

MRR: I hear you have new material coming out soon. Would you like to give us some details? How would you compare it to your first recordings on "Connect The Dots... Complete The Puzzle"?

Mike: We recorded thirteen songs in the studio last year (about fourteen minutes) for the *Connect the Dots...Complete the Puzzle* CD, cassette, and most of those songs are also on our first 7" EP, which came out this year. We recorded four more songs in February 2013 for a split with our friends from Hungary, Back Off! (Hi Attila!). Good response to those, too.

Greg: The new songs are the same style as the others. We're not "moving on" musically or whatever. There's no reason to change.

Mike: We talk about other topics, too. Like "Put Me Away" is about making a split-second mistake and ending up in jail for decades—which happened to a friend. "Come Out" is written for gays and lesbians who are still in the closet. Come the fuck out already! It's not the 1950's anymore. And I mentioned "Copied, Folded and Stapled" earlier.

Greg: We're also doing a four-way split 7" with Utter Failure, Fast Asleep and Rat Bastard. Two bands from San Jose, two from Santa Cruz.

MRR: What other projects are the band members involved in?

Greg: Mike and I aren't involved in anything else and I don't think either of us have time. Matt has a little side project. We can't keep him busy enough.

Mike: Sid was in some other bands but he quit them for No Mistake.

Greg: He knew which band will hit the big time. [everyone laughs]

MRR: Would you like to add anything else?

Mike: We appreciate the support. All the people booking shows and giving us reviews. We're just having a good time. So many people to thank.

Greg: I don't want to speak for Mike, but at least for me, a big part of doing this again was to reconnect. I was in the hardcore scene in the '80s, and then in the '90s I kinda faded away from it. I wanted to go back to it. This is my music. This is my way. I don't have the time and energy I had, but playing in a band is a great way to connect and I've met a lot of great people out here. Book us some more shows!

Mike: And buy merch, too! [laughs] I've lived in San Jose for about fifteen years and I went to a couple of shows but I didn't know anyone and I kinda just stood around. Now I have a connection with people in the scene again. And I love playing guitar.

Contact No Mistake at:
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SIREN SONGS

SIREN SONGS IS A FOUR-PIECE PUNK BAND FROM VANCOUVER, BRITISH COLUMBIA, CANADA. BORN OUT OF A HAGGARD UNFUN EASTERN CANADA TOUR, SIREN SONGS STARTED PLAYING SHOWS IN JULY OF 2011, AND IN NOVEMBER 2011 TOURED THE SOUTH TO NORTHEASTERN US. THEY HAVE TWO TAPES OUT ON DEAD BROKE REKERDS. THIS INTERVIEW WAS DONE SOMETIME BEFORE THEIR WESTCOAST TOUR IN SEPTEMBER 2012...INTERVIEW BY BRANDON BEGAY.

MRR: START OFF BY TELLING US WHO YOU ARE AND WHAT YOU PLAY?

Legs: My name's Legs, I play guitar and do vocals.
Daniel: My name's Daniel, I play guitar.
Nate: Nathan, bass.
Legs: Lenny plays drums but he's not here.
Nate: Lenny's on tour with Serenghetto right now, on the drums. Lenny tours more than anyone else I know.

MRR: HOW DID SIREN SONGS COME TO BE? ARE YOU ALL THE ORIGINAL MEMBERS OF THE BAND?

Nate: It started when Legs and I hitchhiked across Canada to meet up with Unfun, Lenny's other band, and go on tour with them.
Legs: I started writing songs when we were on that tour, and Nate, Lenny and I would talk about starting a band.
Nate: We were already out of money, on a crazy tour and we thought, if we can do this fucked up tour...
Legs: I was like, if I can put up with these dudes for this long, maybe we can be in a band together.
Nate: Lenny was super adamant about it, he said we gotta start a band! Because, y' know, we were basically already on tour doing it.
Legs: Then we asked Daniel to play—
Daniel: I asked you guys to play! I saw you on the street on the way to band practice, and I was like, "Get outta town, you guys are starting a band!? Let me be your guitar player!"
Nate: I don't think that had any influence on your getting in the band. We jammed a bunch without you. We had like four songs before you came along. The first song we played together was that song Legs wrote about me being an asshole. We didn't keep it though; it sounded like Dinosaur Jr. kinda.
Legs: It was a country song that I wrote about talking to Nathan about why I was mad at him, or just sucking it up and getting hammered.
Nate: And most of the songs are written from that time period, when we were on tour with Unfun.
Legs: "Cans on a Shelf" was written when I was super bummed out on that tour. It was about drinking to deal with problems, instead of processing shit, just getting drunk. Anyway, I wasn't confident enough with lead guitar, which is why I wanted Daniel in the band. And you saw us on the street? I don't remember that.
Daniel: Yeah, I remember it. Then you asked me the next day. I am an original member!
Legs: Connor came and listened to us jam before you were in the band, and he told you we were good or something. I don't think we thought of anyone else other than you though. You just fit.

MRR: DO YOU GET MORE OR LESS SUPPORT WHEN YOU PLAY OUTSIDE OF VANCOUVER?

Daniel: More or less.
Legs: Kids in Victoria are really supportive and stoked when we play.
Daniel: Oklahoma City really supported us; San Antonio people were stoked; and Pittsburgh, I don't know what they thought of our band, but they supported us. They fed us shots of hot sauce.
Nate: I think people like us. We get tons of support in Vancouver.

MRR: HAS ANY CRAZY SHIT HAPPENED AT YOUR SHOWS?

Nate: Nope.
Legs: Not yet. The only shit that's happened isn't that crazy, involves us being too wasted to play.
Daniel: It involves me being too wasted to play.
Nate: We all get too wasted to play! Are you talking about that show at the Alf House?
Daniel: Yeah, but, none of you have stopped playing mid-set. I gave my guitar to someone during a set.
Nate: Yeah that was very funny.
Legs: You drank that St. Remy's Brandy.

MRR: DO YOU SEE OR HEAR A LOT OF DIFFERENCES BETWEEN SCENES IN WINNIPEG, CALGARY OR SASKATOON?

Legs: Winnipeg has a pretty heavy scene, a lot of grind, metal and hardcore. Born Bad, Head Hits Concrete, Kursk, they were all good bands from there that don't exist anymore. Archagathus is a cool grind band from there, but I don't really know what's going on there right now. War on Music is a record store that does shows, it burned down recently but I think it's still going on? I feel like the harsher winters there affect the music style; like everything is a lot heavier, bleaker and more serious. Sabertooth is a good band from Calgary, they are awesome dudes. I've never been to a show in Saskatoon or Regina; I don't know what it's like there.
Daniel: I played a show in Saskatoon, but it wasn't a punk show. There's a good scene in Winnipeg for sure. I've never been to Calgary, and I'm never going.
Nate: Calgary's all right. It has drive-thru liquor stores.

MRR: WHAT RECORDINGS HAS SIREN SONGS PUT OUT THIS YEAR?

Legs: This year we're putting out a tape of new recordings for tour. Last year we put out a demo tape, and that's all we've done.

MRR: HOW CAN INTERNATIONAL PUNKS GET A HOLD OF YOUR RECORDS AND STUFF LIKE PATCHES AND SHIRTS?

Legs: You can get our demo tapes off Dead Broke Rekerds, and you can write us for other stuff, or find

us on the internet. I think you can download our demo off bandcamp as well.
Nate: You can download the demo for free, for sure.

MRR: TELL US ABOUT YOUR LOCAL SCENE OUT THERE IN VANCOUVER. DO YOU EVER PLAY WITH TOTAL WAR? JUST CURIOUS.
Legs: We've never played with Total War.
Legs: The local scene is mostly grind, powerviolence, D-beat, and raw punk bands...
Daniel: Art punk , no-wave...
Legs: What about the pop punk bands?
Daniel: Joyce Collingwood, B-Lines, Sightlines are some pop punk bands. We play with Woolworm a lot, and Loose Tights, who is an awesome, feminist punk band. We also all used to play in pop punk bands—well, I dunno if Hari Legs you'd call pop punk, but me and Nate's bands definitely were.
Nate: We're at a keg party right now, for the record. And are you sure we never played with Total War? I'm pretty sure we did, 'cause I borrowed Foat's bass at an Alf House show and tuned it wrong and struggled really badly for our whole set. If it wasn't Total War it was definitely a Foat band, anyway.

I like the scene in Vancouver a lot. There're a lot of punk houses that do shows, a lot of bands, a lot of people show up to shows...Outside of Montreal there's no other place in Canada I'd rather be. The only thing I complain about is the uniformity of the bands and the fashion up here, but maybe I'm not looking hard enough.

MRR: ANY INTERESTING SHIT LIKE WITCHCRAFT OR ANYTHING LIKE THAT IN YOUR AREA?
Daniel: Yeah.
Legs: Elaborate.
Daniel: Some people are super into it, I guess I don't know too much about it but I know a few witches here for sure. On Vancouver Island apparently this one town which is super witchy; I heard a story about some witches practising some spell shit there and ordered a pizza and the pizza delivery guy knew what it was about and ended up joining them for a little while.

MRR: WHAT'S THE ANARCHO SCENE LIKE IN CANADA?
Daniel: It's not very prominent in Vancouver. I bet Halifax has some stuff going on...
Legs: People are pretty apathetic here. I'd say there's more shit going on in Montreal for sure.
Nate: That's just you though; there are lots of people doing political shit in this city.
Daniel: I guess "anarcho scene" makes me think mostly of bands, of which there're not tonnes. Menopause is an anarcho-punk band from here, and they also do stuff politically. Bleeder is my favourite metal band from here; they are serious about that shit. There's a struggle here for sure though, and different people take action in different ways. The Downtown East Side Neighbourhood council maybe isn't anarchist, but they're rad as hell. They're fighting relentlessly for affordable housing and the mayor hates them.

MRR: WHERE I'M FROM, ON THE NAVAJO RESERVATION IN NORTHERN ARIZONA, THE GOVERNMENT AND MINING CORPORATIONS OPPRESS MY TRIBE. DOES THIS ALSO HAPPEN IN CANADA? DO YOU GUYS EVER DO BENEFIT SHOWS?
Legs: It's definitely happening in northern communities, mining and hydro companies building dams and shit, and people being displaced. That's been happening since the '50s, and before that.
Nate: The only benefit show we did was an anti-gentrification show with Loose Tights and other queer-core bands, but that's not to say we wouldn't do more. I'm down for the benefit shows, if and when they happen. I'm sure we all are.

MRR: WHAT WOULD YOU INDIVIDUALLY CONSIDER SIREN SONGS MUSIC TO BE? LIKE WHAT TYPE OF MUSIC?
Nate: I think we're just a punk band.
Daniel: I always tell people it's NOFX and Crimpshrine mixed together. That's just to give them some understanding of where we're at; I don't really think we sound like that.
Nate: Me neither.
Legs: I tell people who don't know anything about punk that we sound like the Ramones, because I feel like that's the only mainstream reference that they'll understand. We don't sound like the Ramones. I tell people we're pop punk.
Daniel: I don't say we're pop punk.

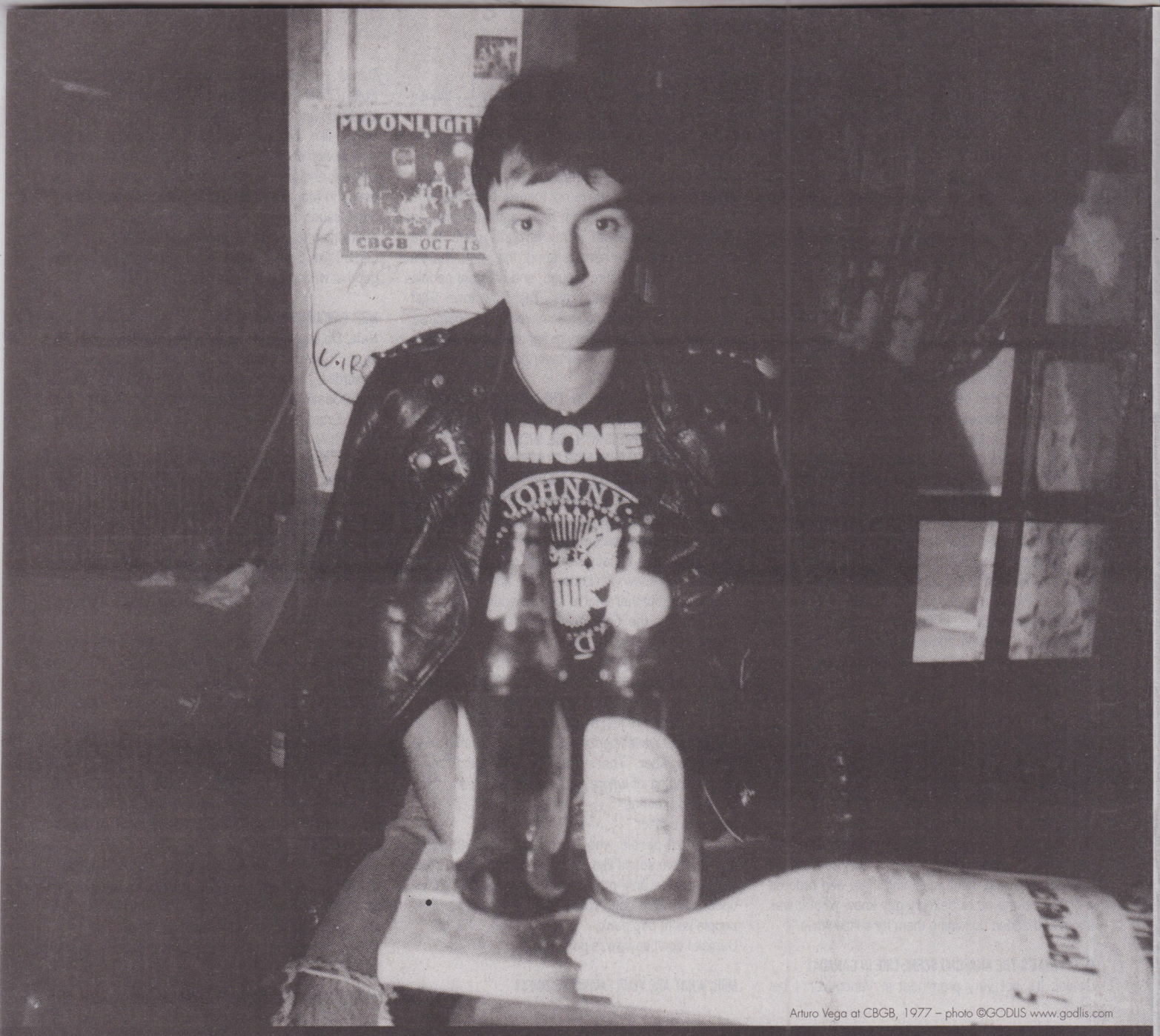
MRR: WHAT ARE YOUR FAVOURITE ZINES?
Daniel: *Prevailing Nonsense* (YannSFart), *Sin Camp, Puke Comics* (Handsome Dan Saskatchewan), and *Walkman and Smokes* (Jesse B).
Nate: I like Sylvie's zines. They do a zine called *We Are Beautiful,* that's all portraits of trans people, intersex and gender queer people. It's pretty cool, it's based in Montreal. I do a zine called *Shoes*, I've put out 7 issues in about 10 years. Nowadays it takes me a lot longer to get a zine done, but I'm into it.
Legs: I like Sam's zine, *General Speech*. He's really good at writing music reviews.

MRR: FAVOURITE BANDS?
Nate: Do they have to be from Vancouver?
Legs: Current bands I like are Forced Laugh, Absurdist, Violent Restitution, Write Off, and Unfun. Also, Criminal Code, Mundo Muerto and Neon Piss. I just heard this band Nona that I really like, they're from Philly, PA.
Daniel: Oh, Vancouver bands, I like Gut Feeling, Hermetic, Masturbating Teenagers, Love Cuts and Twin Crystals!

MRR: FAVOURITE VENUES?
Daniel: All the houses here have really good shows.
Legs: Backyard shows at the Alf House, the Chateau, that new house up on 14th Ave does good living room shows.
Daniel: That house that used to be called the Mansion and now it's Graceland, it'll be torn down before the year is up. ROY G BIV was cool, Secret Location was the best. And that place they used to have shows at under the bridge. The 1st Street bridge.
Legs: Those shows were the best.

MRR: ALRIGHT, WE'RE FINISHED. I HOPE YOU PUNKS ARE DOING WELL OUT THERE IN CANADA, THANKS FOR DOING THIS INTERVIEW. IS THERE ANYTHING ELSE YOU'D LIKE TO SAY TO THE READERS?
Legs: More bands should play Vancouver because the border's not actually that difficult. Also, we're going on tour with Murmurs at the end of August, down the West Coast and back up through the south/Midwest.
Daniel: Just get in touch with us, we will help you out.
Nate: Contact info?

www.sirensongs.bandcamp.com



Arturo Vega at CBGB, 1977 – photo ©GODLIS www.godlis.com

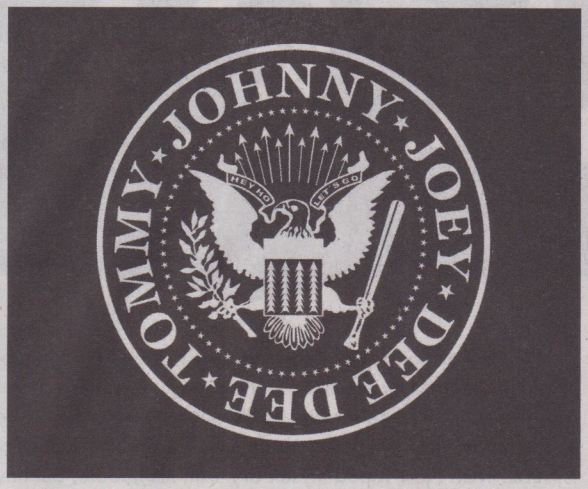
John Holmstrom Remembers

ARTURO VEGA

Artistic Director of the Ramones for 22 years

Interview & Introduction by Marc Arsenault, www.maximumrocknroll.com blogger at large

Photograph by @Godlis



Arturo Vega, one of the most influential visual artists in punk rock—as the designer of the Ramones iconic and much-copied logo and seal, and artistic director for the band for their entire history—died in New York City aged 65, on Saturday, June 8th. Arturo attended all but two of the Ramones more than 2,200 shows from 1974–1996, serving as the lighting director as well as selling the shirts and other merchandise he designed for the band. More than any other individual he guided the appearance of the Ramones for their 22 years as a band. He also served as the remaining public guardian of their work and images on the Ramones World website after the band broke up in 1996. Three of the founding members of the band died within a few months of each other: Lead singer Joey in 2001, original bass player Dee Dee in 2002 and guitarist Johnny in 2004.

He famously described his thoughts on the creation of the Ramones logo in Jim Bessman's book, The Ramones: An American Band: "I saw them as the ultimate all-American band. To me, they reflected the American character in general—an almost childish innocent aggression… I thought, 'The Great Seal of the President of the United States' would be perfect for the Ramones, with the eagle holding arrows—to symbolize strength and the aggression that would be used against whomever dares to attack us—and an olive branch, offered to those who want to be friendly. But we decided to change it a little bit. Instead of the olive branch, we had an apple tree branch, since the Ramones were American as apple pie. And since Johnny was such a baseball fanatic, we had the eagle hold a baseball bat instead of the [Great Seal]'s arrows."

We asked John Holmstrom—the co-founder and editor of PUNK magazine and cover illustrator for the Ramones albums Road to Ruin and Rocket to Russia—to share some of his memories of Arturo. We are very grateful to John and GODLIS for taking the time to share their thoughts and photography of their old friend during this difficult time.

"One of the reasons I was so fascinated by the Ramones was the fact that they had an official Art Director. At the time I was still just an aspiring artist, fresh out of art school, and I thought that since this band had the smarts to hire someone to make their posters, t-shirts etc. was so very cool. I also liked his work a lot—that early poster of the leather jacket with the eagle belt buckle was a very interesting image, so different from your average rock'n'roll art at the time. It was stark, bold, minimalist…

"I think I became aware of his art after I got to know the Ramones better after I published the first couple of issues [of PUNK magazine]. So although he wasn't a direct influence, he was definitely an artist whose work I admired and respected. There was a bit of a rivalry because he didn't like the cartoon look that I brought to their record covers, but I never wanted to be the Ramones Art Director, which he loved so much. His stage banners, t-shirts, logo design, album cover artwork, and so many other contributions to what made the Ramones cannot be minimized. Like his friend Curt Hoppe said to me earlier today: "The Ramones emblem is as recognizable a work of art as the Mona Lisa."

"But his loft on East 2nd Street–wow! He had his paintings on display, hundreds on Ramones t-shirts in a huge closet, and Joey and Dee Dee lived there. And it was almost on top of CBGBs, so when they would perform there, they'd often hang out at home, then walk downstairs into the club and play their set, then go back upstairs. Arturo was kind of supporting them in those early days, so in a way there might not have been the Ramones without his support.

"Over the years, Arturo became more of an employee of the Ramones and less the fine artist he was after the 22 years-plus he worked for the band. He is one of the few people who worked with the band over their entire career, but for a few years afterwards he continued to handle a lot of their merchandising.

"He was just beginning to come into his own as an artist—he recently held a major, career retrospective in Chihuahua, Mexico, his hometown, where he was also working to try to get kids interested in art and away from the drug gang culture. He seemed to be much happier than he was as the Ramones merch guy.

"I am hearing endless stories about what Arturo did for many, many people—small favors, big favors, a helping hand, financial assistance, connecting people with each other, etc. etc. He was a very generous person and a fun person to be around and so an awful lot of people miss him."

—John Holmstrom, June 10, 2013

Ramones/Arturo Vega website: www.ramonesworld.com

Terveet

SICK WORLD – HEALTHY HANDS

Formed in 1980 in the small town of Tornio, Finland's TERVEET KÄDET ("Healthy Hands") is most likely the longest-running hardcore band in the world. Age hasn't slowed the band down any, as the last few years have turned out to be probably more active than ever before. At the time of writing TK is very topical not only for their new album Musta Hetki but also the reissue of the Ääretön Joulu 7" from 1982, one of the greatest EPs of all time. This summer the band is also going to tour the U.S. for the first time ever, so watch this space!

The interview took place at a pizzeria-cum-live venue in Puistola, Helsinki, where TK were about to be joined by Lapinpolthajat, Sotatila, Think Again and Ruidosa Inmundicia for a night of unforgettable mayhem. The conversation was rather handicapped by the noise of the soundchecks in the background and by various people wanting to talk to Läjä, the singer and the only remaining original member, but we managed to discuss a few interesting topics.

The interview was conducted by Heikki Romppainen (of Ydinperhe), with Läjä and Ilari (guitar) providing the answers. Translation by Heikonen. Photos provided by the band and Jetro Staven, Tomi Tirkkonen and Jouni Parkku.

GENERAL CHIT-CHAT

Läjä: The gig last night (in Tampere) was a disaster, but I hear people liked it. There was a lot of shit going on. Somebody threw beer at Ilari's guitar, and there were all kind of delays, which I don't like at all. Everything must have happened in a split second. And when my asthma got going, I couldn't scream for shit. I felt like getting the hell out of there, but then I just thought "fuck it". After the show people were like "Awesome gig man!" I just thought that if that passes for awesome so be it, I guess it was alright then.

Ilari: It was hot as hell and I felt like crap and I got two beers thrown at me. Xxxx Xxxx (well-known Finnish punk scenester) was drunk out of his mind. First he messed up my set-list, then blew his beer foam at me, and finally threw the whole pint! I was like "Fuck off you asshole!" Jeez. Then I just wiped myself dry with his hoodie, but how are you gonna play when your strings are all sticky. Welll, shit happens (laughter). Who cares anymore, that's all in the past now.

MRR: So, Läjä you are celebrating your 54th birthday today!

Läjä: Halfway to the graveyard, that's what it is. It's starting to take its toll; the voice acts up, and so does the body. Summers are alright, but when winter creeps up... Sometimes I don't feel like gigging at all, but the other half of me keeps convincing me not to give up.

Ilari: Läjä has the two devils sitting on his shoulders.

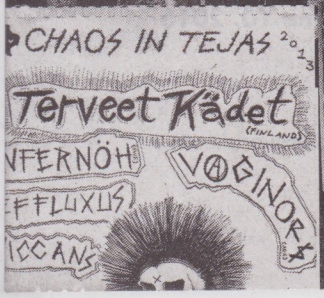
MRR: Aki, the new drummer, wasn't even born when TK's debut EP came out...

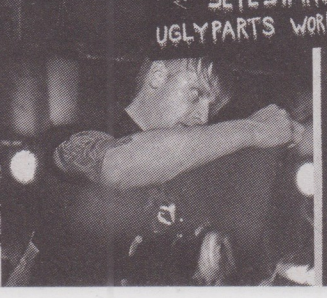
Läjä: Interesting, isn't it! [laughter] But there had been great records even before I was born, you know.

MRR: Tell us about the changes in personnel.

Läjä: Pete (the latest and the original drummer) was increasingly busy with his own company. He hardly had time for rehearsals.

Läjä: Lene (bass) left after this fucking godawful gig in Tampere (TK supporting Jello Biafra), when I had a hard time getting time off work and my family was in the middle of moving house. I tried to call the whole thing off, but everybody kept insisting we must do it. It was impossibly difficult and I felt like shit. Then I cancelled our gig at the Hässäkkäpäivät punk festival, and that was it for Lene.





Kädet

MRR: And about finding the new guys?

Ilari: Aki had just moved to Oulu (TK's home town), and joined right after Pete told us he was out. Jani (bass) had booked us for some shows before, and we shared a rehearsal space, but we didn't really think of him until after some long searching. Everything turned out pretty easy in the end; it had been getting too difficult lately anyway.

Läjä: Ilari (first TK gig in September 2005) I found from the band Plan E at the time. I knew that guy would probably come play anywhere.

Ilari: With Aki we just went and played around a couple of times, no need for any real auditions. He's been at it before and knows his stuff.

Läjä: For the new record Ilari made the songs, Aki did the covers, and Jani was the graphic designer—quite the handy division of labor. It turned out to be surprisingly good.

MRR: And the increased activity in the past few years?

Läjä: The minute I cut my hair short, there was new demand. And I felt like performing short songs again. I guess that's it. In the progressive scene of hardcore you're not allowed to change too much [laughter]. Do not be different! That's why I'm in all these other kinds of bands too, to be able to do the different stuff: Death Trip, Sultans, the Leo Bugariloves, etc.

Ilari: I'm gonna shave myself bald, then we're really getting more shows! In the record sleeve I give thanks to other great half-baldies like L-G Petrov of Entombed.

[General speculation ensues: "It's usually Jukkeli (of the Kämäset Levyt label, Sotatila, Lapinpolthajat, etc) who organizes these tours."]

Ilari: During my time we've maybe done 100-200 gigs. It was Lene who first asked me to join, when somebody offered a gig with Rattus. I rehearsed like mad to learn 30 songs in such short notice, it sure helped that I had heard them so often before.

Ilari: TK always had such great songwriters: Viik and Valanne, legendary guys. That's why I couldn't help but feel a little pressure joining in. I just try to do something in the same direction: simple, fast, hard-hitting, maybe a little trick here and there.

MRR: Tell us about the legendary Finnish hardcore scene in the 1980's.

Läjä: The home scene in Tornio sucked ass. Helsinki and Tampere were OK. There were a lot less people. A lot of harassment from the police. Letters were written all over the world, zines and tape copies traded. Mail coming in from everywhere, everything was hand made. The local rock bands were terrible, we just confused them. But nothing ever came out of them and never will. In a small town like that we had nothing else to do but play in a band. The cops used to arrest our bass player when he was just walking in the street. When we would cross the border to Haparanda, Sweden (Tornio is a neighboring border town) it felt like seeing the world. Trips to Helsinki (500 miles to the south) were fun. There were a lot less gigs—if you could get two trips per year it was considered a good going. Today there's much more of course. Equipment was crap back then, the places to crash after gigs could be anything from cellar floors, and we were lucky to cover travel costs. 100-200 people in the crowd, if that.

MRR: How does the reissue of Ääretön Joulu feel to you?

Läjä: It's quite gorgeous.

Ilari: It sold out already I think.

MRR: If you look at the big picture, what have you gained from being in TK? Hardly money I presume, maybe fame instead?

Läjä: I guess I would've felt more like shit if I didn't have the band.

MRR: Tell us about the forthcoming U.S. tour.

Läjä: I guess that's what the boys are planning.

Ilari: "Somebody" [that would be yours truly, heh—Heikonen] gave us the contact info for

somebody who was said to be interested, and then we just kept in contact. It's Dan McGregor (Lotus Fucker, SPHC) organizing it. He seems like a guy who gets things done. The idea is to stay for a couple of weeks. At the moment of speaking Chaos in Tejas is set. Otherwise it's still in the planning stages, we'll see how it turns out. Everybody's working on it. We'd like to finally go over there. It's an interesting country.

MRR: Any fans over there?

Läjä: Haven't got a clue. I guess at least some people in the '80s used to like TK.

Ilari: It would be a nice change to play somewhere else than Ykä's Pub in Oulu. Not to say it isn't a great place to play of course.

[General reminiscing of past tours ensues: "Russia was great," "England didn't feel like much, it was great anyway."]

Läjä: Grandpas keep churning it out in Smallville. That's what it's basically always going to be. Not that it wouldn't be nice for once to play at a stadium and stay in a hotel and play like it was your job [laughter]

MRR: Any themes to the new album?

Ilari: The anguish and fears of man, general suffering and... the plague.

MRR: There's one track by the previous guitarist Maike Valanne, and the original guitarist Tiimo Viik also wrote a bunch, yes?

I: Tiimo is a champ. He just told us "Do whatever you want with them demos." Maike's "Sahaus" is a very fast song, where I and Läjä wrote the lyrics together at breakfast. Thought of all the torture skills from the past, heh.

Läjä: I always think about my new lyrics when I have a night shift. [Läjä works for the Postal Service]

MRR: TK's lyrics aren't the usual hardcore affair...

Läjä: We just do whatever we want. If somebody has a problem with it, be my guest.

Ilari: It's good to have room for different interpretations.

Läjä: TK's message has to do with all these gays and transvestites (in the lyrics). It is this: people should be able to be what they like. No matter what you are, just as long as it's not anything like... I mean, one of the good guys, no matter what kind. That's what hardcore was supposed to be about originally, that there are no rules. That's our message.

MRR: Finally, anything to add for the U.S.?

Ilari: Greetings from the cold North. We'll soon be there to warm you up.

Läjä: If a man's mind is on a receiving frequency, TK just might hit home.

AFTER THE U.S. TOUR

Just to add a few things: At this stage, and when this is going out to MRR, we're back from the U.S. tour. It had to be said from everyone's mouth, it was a success, not only what we've heard from some people, but from our perspective. We had such a good time and great gigs mostly. The bands we played with and the people and fans we met were really great people. We saw some great shows, for example Infest, Framtid, Iron Lung, Kromosom etc. And we got to see our travelling companions, Lotus Fucker and Sete Star Sept's gigs a bunch of times and I guess that really put the cherry on the cake. We were lucky all the way!

I guess the only downside was long drives, but hey, you'll have to suffer them anyhow anywhere, hah. Partying and very little sleep gets to you, and in the end all of us were really tired, and it took a week to recover when back in Finland. Still we'd go for it again just right away!

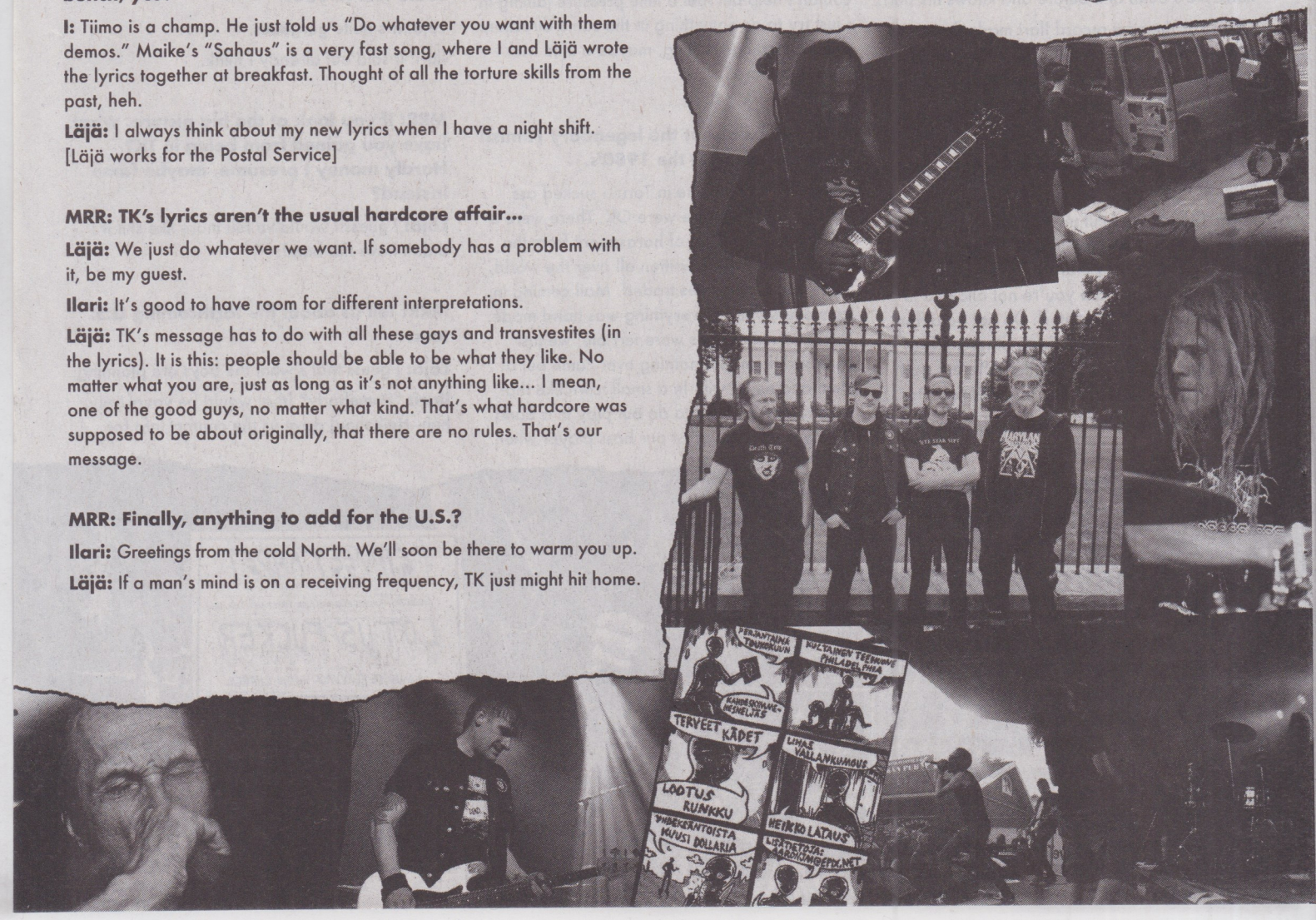
Greetings to all bands we played with and the places people let us crash, and especially Dan and Lotus Fucker for organizing the tour and driving us and just didn't get too upset on us.

Our new EP Piinaavanautinto is going to come out from Dan's SPHC-records, so grab it while you can. Only 500 made.

We sincerely hope that we could possibly do the West Coast next year; it would just be awesome as hell.

Bye for now.

—Terveet Kädet



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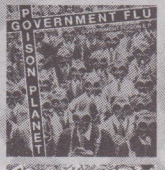

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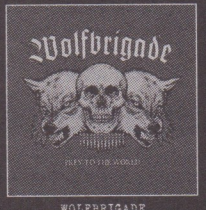

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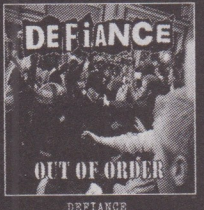

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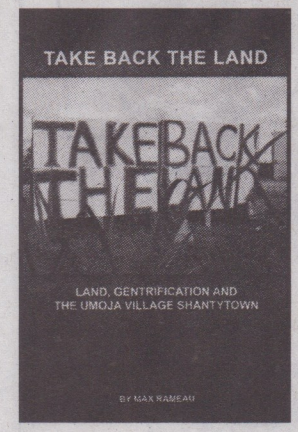

Take Back the Land: Land, Gentrification and the Umoja Village Shantytown
Max Rameau
150 pages • $14.95
AK Press
674 23rd St, Oakland, CA 94612

Max Rameau's *Take Back the Land: Land, Gentrification and the Umoja Village Shantytown* brings different strands of squatting philosophy to life in the context of racism, classism and socioeconomic conflict in Miami. More than the inspiring story of a homeless group who claimed a plot of land, built homes and forged a community, this book is about group dynamics and holding a movement together. Anyone who wants to start any cooperative group should read Rameau's book to learn about conflict resolution, laying a solid philosophical groundwork, communicating the ideology of a movement clearly among members, remaining conscious of the way small concessions impact long-term goals and the responsibilities that accompany power. It also works as an alternative history of events. While I'm sure official reports of that time period present quite a different story, Rameau doesn't hold back in implicating city officials by name as villainous shitbags engaged in backroom deals, hands deep in developers' pockets.

Rameau's strong political commentary is an asset. For Rameau and the organizers, a crisis had unfolded, a solution was needed and self-determined liberation was essential. The community was to claim land for themselves; relying on government assistance was not an option. Rameau lays his political narrative of the crisis out in detail: an artificial market "boom" in Miami made sub-prime lending available to more people and housing prices rose due to higher demand. Simultaneously, it became easier for buyers to obtain loans to pay for those overpriced homes. This cycle was (and continues to be) a side effect of gentrification, and the poorest classes who were unable to qualify for loans were pushed out. The poorest people were for the most part black, while those buying the property were mostly white. Along with the race dynamic, public housing undermined the arbitrary pricing strategies of big developers who were politically connected, thus local governments acted in developers' interests to limit low-income housing. The housing "crisis" was manufactured, and the media in the Miami case incorrectly focused on political corruption. To Rameau and his group, the tangible problem and the movement's focus was housing and gentrification—a problem of concrete public policy, not political corruption.

Take Back the Land, as the movement grew to be named, focused on black control of land within the black community under black leadership. No concessions were made in that regard. Rameau discusses the logistics of building a shantytown and the problems in receiving assistance from activists whose goals did not fully align with those of Umoja organizers. At times, Rameau has a paternalistic tone when discussing the residents, but his self-awareness is redeeming. After some degree of trial and conflict, organizers and residents decided that residents would resolve their own disputes, taking yet another stride toward self-sufficiency and impressively, the village existed from October 2006–April 2007 before tragically burning down.

Take Back the Land documents the powerful evolution of a movement. Rameau offers a unique description of how marginalized people experience exploitation, and how the exploited can initiate change. In his own words: "When an entire segment of the population is marginalized, and therefore fails to reach their potential, the implications are devastating: for that segment, the broader population, and indeed, the entire planet. When one human being oppresses another, the oppressed suffers in obvious ways, but the oppressor, and those who sit passively, also suffer because they lose the benefit of human potential" (100).

—Alyson Barrett-Ryan

Maps To The Other Side: the Adventures of a Bipolar Cartographer
Sascha Altman DuBrul
192 pages • sliding scale $9.95 – $19.95, $15.95, suggested
Microcosm Publishing
636 SE 11th Ave, Portland, OR 97214
www.microcosmpublishing.com

This is a collection of nearly twenty years' worth of writing. Sascha Altman DuBrul, aka Sascha Scatter, has done, oh, a couple of things with his life—one of the most notable is co-founding The Icarus Project, a radical mental health organization. The Icarus Project chooses to re-frame the typical narrative of mental illness as "dangerous gifts," of people who do not fit into society because society is fucked up. Or, as Sascha himself puts it, "As a subculture, we don't usually take the whole *crazy* thing too seriously. [...] In a world so obviously insane, it's a compliment to be called crazy." (54)

The Icarus Project has drawn criticism from some peeps on the mental illness spectrum for a variety of reasons, too long and complicated to go into here[1]. Reading the many "mad manifestos" in the book, it seems like Sascha himself is conflicted about what works for him. He writes about the healing power of community—and then it's followed by an essay from a year or two later about how he completely lost his shit in said community, how it wasn't enough. I was especially intrigued by the chapter called "Plan for Not Going too Crazy," with detailed plans: daily maintenance, signs that he may be getting manic, signs that he may be getting depressed, what to do when that happens, questions for his support people to ask him to keep him accountable and aware of his actions. It all sounds so reasonable and well thought out, but he used the plan in lieu of his meds and still wound up in a psych ward, his friends burned-out and scared. I greatly appreciate his honesty, his refusal to shy away from recounting any of the gory details of a brilliant and complicated life, but it seems to make the message he's sending inconsistent and, at times, contradictory.

A lot of this book is culled from various zines he's published throughout the years. Maybe I am just a rabid and incurable zinester, but I thought the stories were more emotionally resonant when they were sloppily photocopied on grainy paper, rather than perfect-bound and justified in a small uniform font. (And, as a side note, I was thrilled to get this as a review copy because I wanted to read it but haven't given my money to Microcosm in nearly a decade.) The layout is slick, it looks nice and even smells good, but some of the essence is lost.

Sascha does use his dangerous gifts well, though, and a chunk of this book is stories of his awe-inspiring adventures. From riding trains with Mexican punx to building grease cars with New Yorkers, taking part in the Lower East Side squatter riots of the '80s and the WTO protests in the '90s, starting a seed library in Oakland and a farm in New York State, the slices of his life that he's shown us are inspiring, interesting, and maybe a little overwhelming. The overall theme is a tad jumpy, not unlike getting yelled at excitedly by a manic friend whose stories are really interesting but who never lets you get a word in edgewise. I guess that's kind of the point, though. I thought this book was important, definitely worth reading, a conversation-starter—but not the only word. This is just what one person did with what they got. Take it with a grain of salt (lithium carbonate, even). Acknowledge this as just one way to live, one way to manage your symptoms, not the be-all-end-all Mental Illness Bible. If your meds keep you alive—or if you don't have the straight/male/white/able bodied/upper class privilege to move in the world as freely as the author does—don't feel bad. Take the inspiration offered—photocopy some of the cute, meaningful clip art scattered throughout its pages and hang it on your wall. Underline your favorite quotes in here, and use them as fuel to live your own fucking life.

—Ocean Capewell

1 Short summation: Some people feel that their mental illness/es have caused them a lot of pain and are not something as fun and light-hearted as "gifts" and to call them that is frivolous and disrespectful. Also, a lot of people cannot function without their medication and don't like being made to feel as if they are just duped capitalist pawns for needing them.

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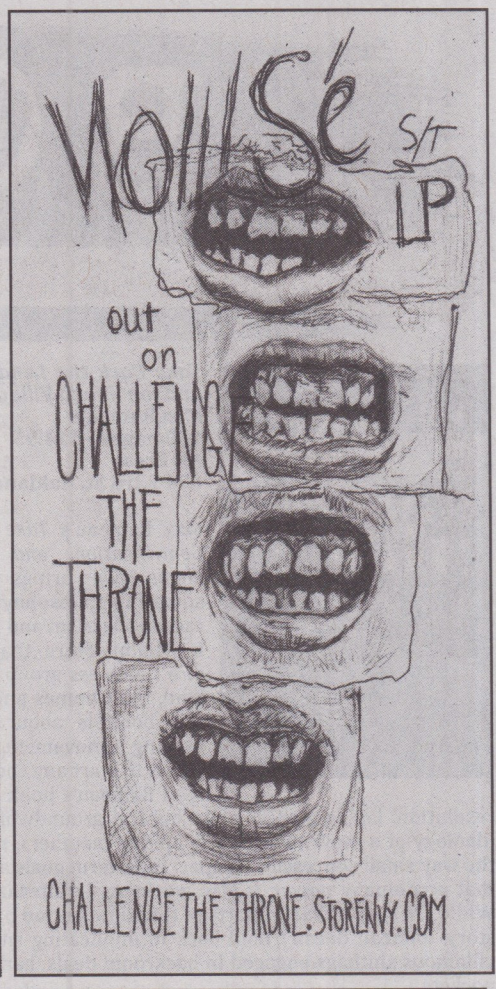

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MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

WE GOT THAT ATTITUDE

"And that was...kind of the start of my life," proclaims Henry Rollins as he recalls Bad Brains singer HR pinning him on the ground at an early show in Washington, DC. If you saw the Bad Brains at their height you know what he means.

The documentary about the band **Bad Brains: A Band in DC** starts with a 2007 show in Chicago at which HR simply sits on the stage smirking, head resting on his hands while the band is playing like crazy. When the song ends he goes up to the mic with a big smile on his face to say "thank you than you thank you". Backstage he declares to the camera that he is not evil. Bassist Darryl Jenifer is angry and lets HR know it. After almost thirty years it is easy to see how this type of behavior, while probably expected at this point, can still be really frustrating. Although that won't be the end of Bad Brains. They released an album in 2012 and were scheduled to play San Francisco in June, but cancelled their tour due to a problem with HR's health.

The Bad Brains formed in Washington DC in 1978. The members were influenced by jazz musicians such as Chick Chorea, Stanley Clarke and Lenny White and some had been in cover bands performing songs by Earth, Wind and Fire, Funkadelic and other funk bands before discovering punk. Friend Sid McRay saw a PBS special about the new wave and introduced Jenifer to the Sex Pistols, Damned and Dead Boys. The band changed their name taking their new one from a Ramones song. Jenifer recalls "we was going to play faster and more technical than The Ramones and be more chaotic than the Damned." Their jazz and funk background allowed them to mesh their musical skills with the speed of punk to create a very unique style.

After playing around DC for a while before getting banned from the few clubs there, Bad Brains moved to New York City where they became highly influential on that blossoming hardcore scene. The band was asked to tour with the Damned in the United Kingdom. After selling all their equipment to get plane tickets, they were refused entrance at London's Heathrow Airport because they didn't have work papers. They were sent back to New York where they discovered their guitars had been stolen. The band scraped by, but kept playing shows and eventually set off on to tour the US.

Though **Bad Brains: A Band in DC** centers around the shows the Bad Brains played in 2007, it doesn't get stuck in that rut. There is enough old footage and memorable events throughout the band's career to fully flesh out a documentary. Interviews are done with Rollins, Ian MacKaye, Kyle Preslar, the Beastie Boys, Ric Ocasek, Don Letts, members of the Stimulators and the Cro-Mags. The documentary goes into detail about every aspect of the Bad Brains history. Fortunately that history is interesting enough to allow it.

Naturally there is a lot of attention paid to the increasingly out-there antics of singer HR. When MacKaye casually states how insane the Bad Brains were, Jenifer quickly replies "No. The band's not insane. The lead singer is insane." Rollins adds, "as far as what a front man should do and how a front man should be physically, as far as blowing your mind...HR and Iggy Pop to me are the two most charismatic, I-want-to-be-that-dude frontmen I've ever seen." Manager Anthony Countey defends HR strangeness claiming, "his psyche is very important to his creativity and to this band's amazing strength." One of the more bizarre and entertaining sequences in **Bad Brains: A Band in DC** occurs at a School of Rock festival in 2007. HR is rambling on about Charlton Heston and how Paris Hilton is going to keep up "the good work". When he walks away the camera cuts to three boys who had been standing there listening. One kid asks the others, "What just happened?" Another replies, "That dude is awesome."

Of course the Big Boys incident is mentioned though not in much detail. In this version Bad Brains left a nice thank you note with the money they owed for marijuana the Big Boys bought for them. In the morning somehow the money was gone and a homophobic slur was left instead. Jenifer claims they received a "racial rap" for the incident and if Led Zeppelin had done the same thing it would have been ignored. That's a bit of a stretch. I immediately thought wouldn't Led Zeppelin have been trashing a hotel room, not the people who set them up with a show and put them up for the night? Though maybe Led Zeppelin were also homophobic. I don't know much about them. MacKaye excuses it as a "youthful indiscretion". The Big Boys refused to be interviewed for the film, but you can read Tim Kerr's version of what happened on his website: www.timkerr.net.

While the Big Boys story may be the most incendiary, there are plenty of other weird stories that make **Bad Brains: A Band in DC** stand out from the run of the mill music documentary. The Bad Brains signed to Madonna's record label Maverick in the '90s. Before the first show on a tour with the Beastie Boys. HR freaked out and ended up punching some people including manager Countey. HR explains that there were spiders and lizards spying on him from the walls. The Cars' Ric Ocasek produced the Maverick record and recalls that HR wouldn't rehearse with the band because the space was across the street from a cemetery. HR also brought a fish in a bra to Maverick office kitchen, cooked the fish and left it behind when it was done. Ocasek laughs about it and also adds that HR was able to sing seven part harmonies and nailed every take. Does talent and professionalism trump sanity and social decorum? That's for the viewer/listener to decide.

I can't agree with Rollins' assertion that if that first Bad Brains cassette had made it to vinyl earlier we wouldn't have had to wait this long for a Bad Brains documentary. We needed to wait this long. A story like this deserves enough distance to get it right. **Bad Brains: A Band in DC** captures the good and bad of the band while making you realize that both sides were necessary to create this music. (www.badbrainsmovie.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, c/o Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it.
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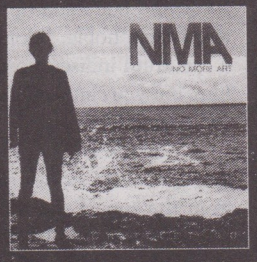

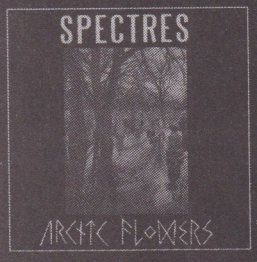

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3PM – "Change of Plans" CD

There is some serious BLINK 182 worship going on here. This band plays ok, but every song sounds just like a different BLINK song. I like BLINK, but I don't need clone number 2000 that have nothing to add to that guitar and song style. Also, I tried to gather info on these guys, but I kept getting info on a Christian pop band with the same name. 3PM does have a slick website though. Time to start over from scratch except for the website. (RL)
(self-released)

ABSURDO – "Barcelona 92" flexi

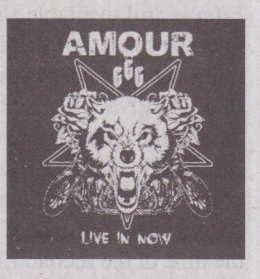
I've been on the fence about the resurgence of the flexi format. I feel like they aren't up to the same quality as a regular record, concerning durability and quality of sound, and apparently the price to press them is nearly the same as doing a regular 7" these days. The one advantage of making a flexi has always been cheaper shipping, but otherwise I see it as a novelty format. All gripes aside, it's hard to complain about any release that looks and sounds this good! Housed in a handsome screen-printed envelope with a nice Spanish/English lyric insert, I'm already forgiving the format choice. I got to see ABSURDO three times last month, and at the end of each energetic and passionate set, they played this mind-blowingly catchy mid-tempo song with a classic guitar lead. It's so good that I'm already singing and fist pumping along to the chorus at the end of this song at show two. That song is "Barcelona 92" and it's my favorite ABSURDO song, and you absolutely need it. "Vacio" is a total thrasher, more akin to the rest of their live repertoire. One of the best current hardcore bands in the world, sincere and lovely people, and now tied with BARN AV REGNBUEN for best flexi on my shelf. (MA)
(Discos Absurdos)

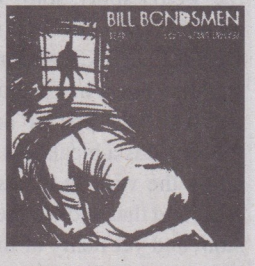
ABSURDO – 12"

Ah yes, more punk from the bountiful land of Spain. Unlike the oppressively dark and reverb-drenched Barcelona bands that have been making a big splash over here the last few years, ABSURDO deals in lighter, more classic punk fare. Similar to the REGULATIONS and other Scandinavian bands with an almost garage-hardcore feel, ABSURDO forgo heavy distortion in favor of trebly guitars, upbeat basslines, and big sing-along choruses, delivered with an unmistakable Spanish flair. Though I've heard these guys are great live, these songs just don't make much of an impression. A perfectly decent but unremarkable LP. (JH)
(Discos Absurdos)

ADOLF SHITTER / SETE STAR SEPT – split EP

This ADOLF SHITTER stuff takes me way back to the pre-internet days of poring over badly photocopied distro lists (must send stamp for reply!) chock full of C-30 tapes by a million bands you'd never heard of with alternately deeply offensive and completely nonsensical names. You'd throw down a couple of bucks on a tape or two and end up with some ungodly mess of bedroom-produced harsh noise or grindcore or (like ADOLF SHITTER) good ol' fashioned noisecore. I'd say that this was primarily influenced by 99 song demo-era CRIPPLE BASTARDS and early ANAL CUNT, but there's a sense of improvisation that of gives it a bit of a JOHN ZORN/NAKED CITY feel as well. This is definitely a love it or hate it proposition, but if you're in to this kind of noise, this is an excellent example of the style. SETE STAR SEPT (who seem to be intent on capturing UNHOLY GRAVE's crown as most prolific Japanese grind band) bring three much more structured grind attacks to their side of the split. The ferociously blown-out recording only enhances the raw ugliness of the music. Beneath the hellfire and brimstone wall of feedback and Kae's harrowing shriek, there are hints of *F.E.T.O.*-era NAPALM DEATH heaviness and DISCORDANCE AXIS glitchy experimental weirdness. I imagine the unassuming, very home-made looking cover might turn off a lot of prospective buyers, but beneath the surface this is a fucking killer split. (AU)
(Zombie Attack / Underground Pollution)





AMDI PETERSENS ARMÉ – LP

AMDI PETERSENS ARMÉ put out the first and third best EPs of the early 2000s hardcore wave (which I think is up there with early '80s hardcore as one of the best waves), and long after everyone who went gaga over them at the time is now too grown up and listens to ICEAGE or whoever, I still blast both 7"s all the time, and the APA symbol also adorns my ankle in stick-and-poke form. Nostalgia is bittersweet, because I look at the photos and flyers in the booklet that came with this LP and realize that it's been years since there have been bands/shows of this caliber on a regular basis, but I'm glad that the ephemera has been preserved, and despite that *Blod Ser Mere Virkeligt Ud På Film* is still available (both from Havoc and in dollar bins), this band is more than discography worthy. For anyone unfamiliar: AMDI PETERSENS ARMÉ played early '80s style hardcore that got many comparisons to early MINOR THREAT, though they were always a bit more complex than that, and certainly transcended the harDCore comparisons by the time of the second EP. The first record (on side A of this LP) is stripped down hardcore that has the perfect solid state guitar tone, precise closed hi-hat drumbeat, and simple but catchy riffs, and with a feeling that's fierce, fun, cathartic, and youthful all at the same time, and to this day makes me want nothing more than to live in a punk house, give myself a stupid haircut, and skate all day for the rest of my life. But the second EP, *Blod Ser Mere Virkeligt Ud På Film* (on side B of this LP), is the real masterpiece, and is fit for stagediving, listening closely and taking in its intricacies, contemplating the shittyness of life, or some combination thereof. If we must stick with comparisons for now, I'd say the playing and feeling evoke the darker FAITH songs (specifically the second half of the VOID split), some combination of SOA and MINOR THREAT (mostly in the vocals), CIRCLE JERKS, and maybe the BAGS, for starters. But it has a sound that's all its own, and while the first EP has a more fun sound, this one has a bleakness that is well articulated by the various twists and turns the songs take, and that adds to their power and aggression, and yet many of the riffs are downright toe-tappers. "Hardcore Del II" is one of the most perfect punk instrumentals ever, and has enough swing and swagger that it could play over the opening scene of a teen insurrection film. I can't say a lot more than would do these songs justice, so if you haven't heard them, get on it. This discography complies both EPs, plus comp tracks, their demo, and some unreleased songs (that they were smart to leave off their records, as they're more or less duds), and for those of us who already know both records by heart, this discography includes a great booklet chock full of photos and flyers in chronological order (including what looks like the majority of the flyers from their US tour in 2002), as well as an intro from DX and a back cover piece from Dave Hyde, who drove them on their US tour and recollects various tour stories. Needless to say, this band is a modern classic, people with taste haven't forgotten, and people who know what's up will be seeking out these songs for years to come. (DG)
(Hjernespind)

AMOUR – "Live in Now" CD

Based in Yokohama, Japan, AMOUR starts as mid-tempo MOTÖR-punk tinged rock'n'roll that was not really gripping me, but then progresses into some fucking hardcore rippers! There are moments of really solid aggressive HC with songs like "Sonzai No Imi" and "A Little Affection" that sounds more like the GAIA than the former tracks à la TURBONEGRO. Regardless of the style change, Masako's vocals are what kept me listening—shrill at times, but they are ugly, nasty, high-pitched and fucking grating in the best way. I can't hang with some of the more "rawkin'" stuff on here, but this is punk throughout in it's attack and the faster more aggressive tracks on here slay. Not to mention, these (two) dudes and (two) ladies look like they could be our parents. Fuck yeah. Punk 4 Lif. (MB)
(MCR Company)

AND NOW RUN / TEENAGE LOVE GUNS – split EP

Two bands from der Fatherland. TEENAGE LOVE GUNS bores us with some lame sing songy pop punk with a slight Oi! influence. At its best moments, there are shades of the BODIES but really its just…yawn. AND NOW RUN do the same sort of thing a little heavier with gruff vocals and obscenities. You get bad tattoo flash artwork. Typical. No half-naked big-titted Betties though. Comes with a beer coaster. Wish I had a pint glass to throw at them. (RO)
(Jailbird)

BAD NOIDS – "Everything From Soup to Dessert" LP

Cleveland kinda sucks (sorry, but my Dad's from there so I'm allowed to say it). Its punk bands most certainly do not. For the last 20 years (and long before that, but for the purposes of this review, let's stick with 20), one deranged group after another has spewed forth from these wastelands, usually cast from a revolving lineup of prolific and questionable characters. BAD NOIDS, though, are a younger generation of Cleveland brats. And, surprisingly or not, they make an equally worthy contribution to this city's rust-caked discography. Inept guitar leads, grating vocals, a flurry of harsh-yet-catchy riffs, and enough sick humor to serve on a plate; everything you expect in a Clevo band with the personality to stand on its own no matter where its from (and a striking record cover, too, I might add). A wonderful, ugly, and highly recommended little disaster. (JH)
(Katorga Works)

BARGE – "No Gain" EP

Very solid powerviolence influenced hardcore from Richmond. Singer has some sick ass vocals and kind of sounds like the dude from UPPERCUT or something. Blasting fast parts into tight mosh parts à la early Boston that really put these jams over the top. Totally brutal and sick record. Glad they sent a reviewer copy! (TM)
(Vinyl Conflict)

BARREN WOMB / REMOTE – split 8"

BARREN WOMB is a duo and it sounds like just bass and drums. Their sound is unique in that it sounds like some mix of hardcore, noise rock and no wave. They spazz out on one track, slowly pummel you on another and get almost dance-y on another. REMOTE from France, start the second side with slow doomy feedback that reminds me of KHANATE. After a few minutes of this the track changes to a slow modern hardcore sound. They never speed up. It's one, long, slow, discordant track. (MH)
(The Perfect Hoax)

BAZOOKA – LP

Slovenly continues its plundering of The Old World, snatching up yet another European hot-shit garage combo. Greece's BAZOOKA is almost certainly a coven of acid-damaged gypsy hobos, offering up a heavily psych-influenced take on now-style garage, packing a nice punch in the process. Their sound isn't that far removed from some of today's highest rated US combos, but there's a slightly-scary late-nite stomp to all their tunes that makes it all sound like the end of the fucking world. As is so often the case, I find myself gravitating to specific cuts on the LP ("Burn That Dress" sticks out, but it ain't alone) rather than riding along for the

whole go-round, leading me to believe I'd rather see this band live (drunk) than spin their record at home (lazily buzzed). There's a few wallops to be had here though, don't worry. (MC)
(Slovenly)

BEACH PARTY / DAN WEBB AND THE SPIDERS – split EP

BEACH PARTY plays two songs of clean pop punk, mid-tempo, almost sugary stuff with sung vocals. Not much stands out on it except that hook in the chorus of the first song (it is a pretty good hook). Ultimately, it's catchy stuff that sounds a lot like something that you would hear coming out on Art of the Underground. DWATS plays what should be anthemic pop-punk, but it sounds too tame to be the anthem for anything. Their first song is pretty generic stuff, mid-tempo with fuzzy guitars, gruff, snotty vocals and an overly loud simplistic guitar solo. Then there's a totally unnecessary DOPAMINES cover that sounds like a RAMONES or QUEERS cover for all I know. Lastly, they do a GASLIGHT ANTHEM sort of tune—their best one. (PA)
(Intense Human Victories)

BELLICOSE MINDS – "The Spine" LP

I must have listened to their "Buzz or Howl Sessions" tape like a thousand times. As far as contemporary post-punk/gothy bands go, they are definitely among the best, mostly because of their phenomenal songwriting and Nick's vocal style—so wide-open and commanding, but in a distinctly soothing way. I mail-ordered this LP as soon as I saw it was available, and I admit that it sort of fell short of my expectations at first. I wanted that identical chill that hit me when I got the demo. They've matured in writing and production, and after I pulled my head out of my ass I acknowledged that this type of evolution is a good direction for any band. Duh. Now it's simmered for a couple weeks and I've had the chance to discover all the subtleties and appreciate the album's depth. Many of the lyrics seem personal, but relatable, especially the ones about "them." You know, the norms, institutions, upper class, and all the others that the punks hate. "Engulfed" describes a familiar characteristic of their stomping grounds perfectly: "Engulfed by the rain / on Hastings Street / We walk in the rain / clouds in the dark / Your friends keep you sane." Yep, sounds like Portland. The eleven tracks of enchanting rhythms, charismatic melodies, and a swirling and seductive bass tone have won me over in the end. *The Spine* features freshly recorded versions of "Visions of Pain" and "Bloody Hands" from the demo, and my new favorite BELLICOSE MINDS song is the opening track, "Lessons." Lovely LP. (MA)
(Black Water)

BIG EYES – "Almost Famous" LP

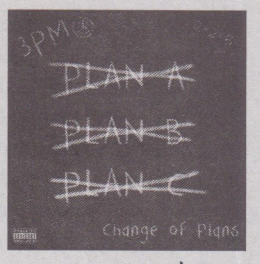
Tough, bruised melodic punk rock with a vocalist who reminds me of KIM SHATTUCK and PAULA PIERCE… The melancholic sound of walking home from the show by yourself, hands in your hoodie pockets, past darkened houses listening to your headphones feeling totally isolated and disconnected from everything. Listening to BIG EYES always makes me picture a specific feeling, almost like a soundtrack, their sound is so evocative and distinct yet uses so many elements that would be the corniest in a lesser band's hands. This band relocated from NJ to Seattle and their new geography is magnificently reflected in their sound; there's a doomed GREG SAGE meets FASTBACKS appeal that is quite timeless. There are a lot of bands who go for this sound and end up at the tired old bar rocker school of clichéd knocks; BIG EYES somehow have this mysterious *thing* that pushes them out of the dregs. Song writing chops? Thoughtful lyrics that are reflective but not over indulgent or self-involved? Something's happening here, and whatever it is I think it should result in an army of denim jacket clad fans following them on a FASTBACKS meets RAMONES styled rampage. (LG)
(Grave Mistake)

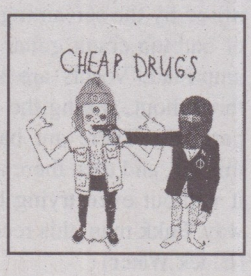
BILL BONDSMEN – "Peasant Under Glass/Dead"

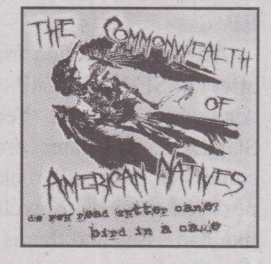
This is the third record in a recent string of 45s from this long running Detroit band, who are definitely getting better with age. The A-side, "Peasant Under Glass," features alien guitar riffs on top of a pounding beat, complimented by absolutely putrid and hateful vocals. A truly fantastic and affected punk song. On the flipside, the sound of a bottle breaking serves as the intro to "Dead," which has a more straightforward, but positively violent verse riff that descends into a trebly, minimal break, before picking back up again for a section accented by audible destruction. The whole song then falls apart in fitting style, and once again I'm simultaneously left wanting more, and wondering why the records these guys have released over the past year or so have gone virtually unnoticed. (KM)
(self-released)

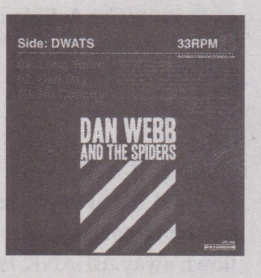
BI-MARKS – 12"

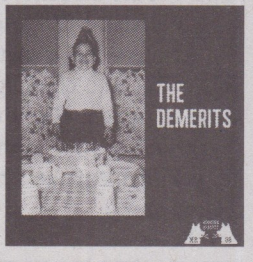
It could be because of the SABBATH, MAIDEN, and MOTÖRHEAD elements that seep into this record, but I feel it kind of teeters the line between having an obnoxious goofball party vibe and being a solid, pissed hardcore punk record that doesn't wink and nod. Maybe more of column A on the A-side, and column B on the B-side, as there's such a divide, that these almost listen like two different records. The first half takes a standard UK82 blueprint, and adds hardcore energy, snotty vocals, and guitar work reminiscent of, at different times, the three bands mentioned in the first sentence. It's good for what it is, but it makes me think of some goofy drunk Portland person making silly faces and playing air guitar to this band. The second half is more straightforward, earnest, and desperate hardcore that's maybe slightly akin to ARTICLES OF FAITH at their most basic meets the current crop of Portland raw punk, that's mostly fast, but they also show that they can take the speed down a few notches, and still write memorable riffs. (DG)
(Sabotage / Static Age)

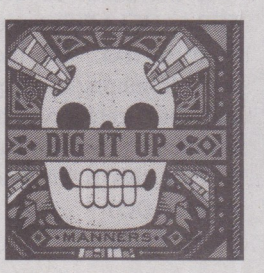












BI-MARKS – "Sleepless" EP

Sometimes the injection of rock'n'roll into hardcore kinda kills the intensity, but then there are bands like POISON IDEA who make it seem simultaneously effortless and essential. And bands like BI-MARKS. I didn't make the comparison because of the Portland thing, or because the bands sound similar, but rather because the *raunch* is the same. The power is not just uncompromised by the screaming boogie rock by way of bathtub crank guitar leads...the power is amplified. Vocals are a snotty "fuck you" throughout, suiting the attitude of the songs perfectly. There are bands that try to pull this off, and then there are the bands who do it without even trying because it's the only way. Fukk man, this record kills. (WN)
(Black Water)

BITCH SCHOOL – "Get Nasty on You" EP

All-girl destruction from Portland, named after a SPINAL TAP song. Cool sound somewhere between "Yeah Right" era GIRL SCHOOL and later era POISON IDEA; some sick MOTÖR-rockin' action for your next girl gang motorcycle movie. They look like bad asses and this is for good time people who have room for just one more beer, and just one more JOAN JETT song on the jukebox... The A-Side is more jammin' than the B-Side but it's a 7", that's how it goes. (LG)
(National Dust)

BLANK PAGES – LP

Wow! It's always great to drop the needle on a band you've never heard before and get blown away. BLANK PAGES are four punks from Berlin who crank out a catchy melodic combo of the OBSERVERS/RED DONS and the MARKED MEN. High praise I know, but I'm serious—this is that good. The songwriting, vocals and chiming guitar interplay are all near perfect. They've done a couple of seven inches prior to this debut LP, and I'll be seeking them out. Brilliant stuff. (AM)
(Hardware)

THE BLUES JUNKIES – "T.G.B.J." CD

A mishmash of MOTÖRHEAD, PANTERA, HELMET, various other '80s metal, tepid bar rock, with the occasional burst of punk drumming to keep this CD in the "reviewable" category. This band is probably also fans of that shit band TURBONEGRO. At best, this is lifestyle music for lifestyle people. (DG)
(Motorwolf)

THE BREED – "Crossroads" CD

A Czech metal punk band here. This is ok. This kind of reminds of SUICIDAL TENDENCIES when they went really metal on their third LP. This does have that old school speed metal riffing and drumming à la ANTHRAX too. I know there are tons of dark side bands out there like this that I haven't paid much attention to. This release reminds me why. (RL)
(Papagajov Hlasatel)

THE BROKEDOWNS / VACATION BIBLE SCHOOL – split EP

I think that when I first heard The BROKEDOWNS years ago, I had them pegged as "shitty" but their recent records have proven me dead wrong. Their chunky, thick power chords and deep, raspy vocals will have lazy reviewers (like me) reaching for the DILLINGER 4 comparisons and they wouldn't be wrong, but the BROKEDOWNS have their own massive hooks and distinctive voice. The BROKEDOWNS have figured out the secret for this style of music: cohesive, catchy songs, tight musicianship and screaming your goddamn head off like you mean it. All three of their songs are bona fide winners, with the final song completely killing it. VACATION BIBLE SCHOOL is not breaking any new ground in the pop-punk canon, but who is? Maybe it's more important to do it well, and VACATION BIBLE SCHOOL does just that. They're tight and energetic but all three of their songs just blend into a mass for me. I didn't find anything too distinctive that set it apart from the hordes. It just reminded me of listening to ALL. I mean, they're pretty good, but I don't own any of their records, ya know? (GH)
(It's Alive)

BURIAL – "Renegade" 12"

No introductions needed here kids, this killer pack of wolves from Germany bring back the excitement and mayhem! Packed with intense rhythms and pit-ragers, BURIAL delivers a smoldering record yet again! After the initial punch of "Seeing Red" soothes off, the guitar from "Dead Dreams" creeps in, the drumming builds and as soon as you've done a couple circles round your room to let off some of the tension, "Closed Doors" slams in your face like out of nowhere. "Out to Die" is immediately a classic, with its mid-tempo groove and snarling vocals and "Renegade" captures what is so great about BURIAL: "renegade, stand alone, renegade, nowhere home, renegade, the lucky one, I don't give a fuck". They play what they like and don't give a shit what you think of it. The singer is obviously diverse in his pissed off and indignant delivery, and he goes through the record yelping, spitting, screeching and growling, and no amount of praise for bass, guitars and vocals could frame their fury in a suitable fashion. Obviously BURIAL like to take a note or two from the Japanese and Swedish hardcore sound, but I feel like with this release their own force and ferocity comes through even more—*every track* is just short, fast and commanding. Take the beating or shut up! Devour this record! (LA)
(Hardware)

CENTURIES – "Broken Hymns" 12"

The sticker on the front says "32 minutes of raging hardcorepunk from Florida" and it is not far off! This is a compilation of tracks taken from their recent demo, their *Creation/Extinction* EP and splits with PATSY O'HARA and HOMESTRETCH. With dark, melodic ragers intercepted by chunky riffs and sharp hooks, this has the narrative effect of crust, say the way FROM ASHES RISE did, but packs the maniac assault of hardcore, say the way CURSED did. The vocals are ripped and gritty (the way I like them), the tight drumming often speeds up from a D-beat to a blastbeat (sweet!) and the guitars have a mean, frenzied quality while still being totally heavy. A dusty recording of a piano, then the three tracks from their HOMESTRETCH split crash in with solid rage and lyrics dark as death The recent demo also slays. The song writing sounds intensely personal and deeply expressive and illustrates a bleak, perhaps nihilistic approach towards reality and the human condition. It's nice to hear a band's evolution as you go from side A to B and the progress sounds almost seamless—I daresay they know exactly what they want and I can tell that with every listen the layers will peel back, revealing a fine breed of dark, crusty, claustrophobic hardcore, right up there with DISFEAR and PROTESTANT. (LA)
(Halo of Flies / This Charming Man)

CELEBRITY GRAVES – "Can't Get Away" LP

Maybe this is a singles collection? There're four different covers with different titles on the jacket. Who knows? Who cares? Not this guy. This crap is tired ass cock rock punk in the style of the HELLACOPTERS/TURBONEGRO. They are very competent musicians with a singer that can sing. Sorta like a DANZIG with no soul. All the songs fade together into one guitar soloing pile of putrid dog shit. (RO)
(Death on Drugs)

CETASCEAN – "Crows" 10"

In the accompanying zine, CETASCEAN say "maybe we're trying to bring back the earnestness of the '90s in a way". I say "hell yes they are" and in the best way possible. Those who get their backs up at the first hint of so-called "political correctness" would be well advised to steer clear of this release, but those who miss the days when hardcore included a much more activist and self-reflexive element will love this piece of wax. Musically this is also very much influenced by mid-late '90s hardcore, reminiscent of the southern scene à la DAMAD, HIS HERO IS GONE and CATHARSIS while the slower, longer final track ("Malignant Corridor") has a more IRE/BLACK HAND vibe. Well-written lyrics cover topics like mental illness, injustice and the destruction of the environment (topics explored further in the zine by both the band and others invited to include their voices and thoughts). This is a damn fine record, with the best of intentions and politics behind it. (AU)
(Mercy of Slumber / Phobia / What Is Making Us Sick)

CHEAP DRUGS – "Not in my Face" EP

Fairly straightforward Belgian hardcore from ex-VOGUE members. Most tracks are slower, dirty hardcore with the exception of "Not in my Face" which is almost a dead ringer for MINOR THREAT. There is that catchy, sing-along and throw-your-first-in-the-air feel on this track. There are a couple of Belgian bands doing an updated '80s hardcore sound like CHEAP DRUGS does. REPROACH for example. I like the faster tracks. (MH)
(Hardware)

CHURCH WHIP – "Psychedelic Nightmares" LP

So this is one of those two bands that "raped the east." And since "freedom of speech" is often confused with "immunity from criticism," and criticism (no matter how diplomatic) is often mistaken for oppression by people who have never actually experienced it, reactionary individuals everywhere, as well as forces such as *Vice* got to use some people's (understandable) objection to such a tour name as just one more indicator that "PC Fascism" (whatever the fuck that is) is an ungovernable force, and that white males are becoming an extinct species. Yawn. As for the music: after taking forever to build up, it settles into a decent driving VENOM meets D-beat thing, before escalating the D-beat gallop as the VENOM influence falls by the wayside before the halfway mark. The atmospheric black metal vocals sometimes sound like dying grunts (in a good way), and the guitar work matches the desolate sonic picture they're drawing. It sounds like some of the songs subtly speed up and slow down, which is a good thing, because I thought it was too slow at the beginning of the record. I also like that the crisp production balances out the dark vibe of the music, resulting in a sound that's both heavy and abrasive. This band seems to like to ride on their riffs for a while, but I don't mind, as virtually all of what they write is high quality, and the song structures take the songs in interesting directions. Not down with what they named their tour, which is literally about as shocking as Rush Limbaugh, but I like this record. (DG)
(Vinyl Rites)

CLEAN GIRLS – "American Mothers" 12"

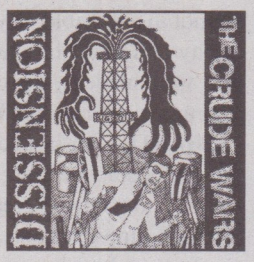
This is four songs (pretty long ones though) of noise rock/hardcore. Musically it falls in the area of a lo-fi SHELLAC or maybe more along the lines of the '90s Louisville post-hardcore scene. The drumming is heavy, both the guitar and bass are pretty blown out and get really noisy at times, and the vocals are screamed, but in a very far back in the mix sort of way. It has that technical aspect to it, but it's not as polished and is a little sloppier than most of the aforementioned stuff, which in no way makes it bad. (PA)
(self released)

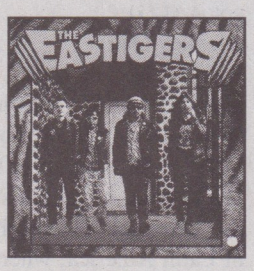
COMMONWEALTH OF AMERICAN NATIVES / RANDOM CONFLICT – split EP

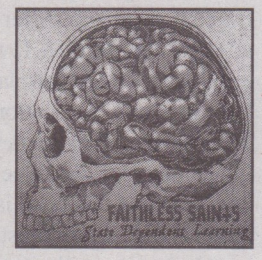
Huntsville, AL meets Nashville, TN herein—old dudes and fresh faces. RANDOM CONFLICT represents Alabama, though my research led me to believe the band is no more. They were a three-piece of talented musicians, but they're songwriting doesn't match up. They have some cool instrumental breakdowns in their songs, but the verses, choruses, and leads are pretty standard. They play a bouncy and tough hardcore, with rough-voiced sing-alongs. COMMONWEALTH OF AMERICAN NATIVES fare a bit better. The lady(?) singer has a gnarly voice wrenched from her gut, and she and the guy singer drive the songs. The bass is cool and prominent and, while the songs could be better, they're tight and the band ends up doing a fine job. I would want to hear future material from these kids. (JM)
(Shit Starter)

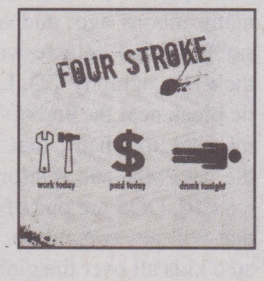
THE COURTNEYS – LP

They are playing SF at the end of the month and I am going to go and dance hard. Goofy, fun, plaintive punk pop, reminiscent of LOOKS BLUE GOES PURPLE in a way that is inspiring and amazing rather than tired and limp. They are an exciting band on their own terms I mean, and not just because they have somehow captured the excellent stylings of a classic NZ band, they are rambunctious and rad. They make me think of summer, skateboarding, adventure, possibility... wind in your hair, sun on your neck, world is yours but you can't quite touch it but that's OK. I think all teenage girls should be COURTNEYS fans, and also start their own bands. Well, maybe the teenage girls who would appreciate BRATMOBILE rather than the ones that wanna listen to CRADLE OF FILTH. It's shouty, exuberant, bratty, goofy but also melancholic, plaintive and charming, the lyrics are hilarious and depressing in the right places. They heart Keanu and can't get jobs, they're bored, they get high and write the most insanely catchy songs. The song with the chorus "Mandatory Suicide" is impossible to get out of your head,









but not in a horrible way, it's just relentlessly catchy and rad. I like records that seem like they were made by a group of people that are a *crew*, a girl *gang*, like FRUMPIES or CRAZY BAND, with in-jokes and the feeling of true friendship washing over the sounds created. I know not all great music is made under such circumstances, but when you get a good example for review, it's a good day. I have listened to this record every day since I got it. (LG)
(Hockey Dad)

LOS CRUDOS – "Cobardes" flexi

What is left to say about this band? CRUDOS were arguably the most important D.I.Y. band of the '90s, and their impact is still being felt all over the world, particularly in Latin America, where you can hear their influence in nearly every punk band formed since these gents picked up their instruments over 20 years ago. After witnessing their set at Chaos in Tejas a few weeks ago, in an enormous, sweaty airplane hangar with abhorrent sound (a situation that was detrimental to most of their peers who shared that particular stage), I was once again reminded just how amazing this band is. They shrugged off the unfortunate circumstances and delivered a set brimming with passion and youthful energy. The crowd responded in kind, going absolutely apeshit, singing along to every tune, and giving singer Martin their utmost respect when he had things to express between songs. They are truly one of the few bands able to bring out people from all sects of punk, and even the most dimwitted amongst the crowd weren't compelled to act like fools, because they could, in some way, acknowledge that seeing a band like this is a rare and special privilege. As for this record, it features four tracks, three of which appeared on comps many moons ago, and one ("Desde el Barrio") which I believe was only included on their Discography CD. Listening to the idyllic break near the end of "Sin Titulo" brought me back to when I first heard these guys in the late '90s, and reinforced my feeling that los CRUDOS are one of the few punk bands that will always endure. In fifty years alienated kids all over the globe will still be wearing CRUDOS shirts, because bands this great transcend space and time. (KM)
(Barmy Army / Nada Nada)

CRUSADES – "Parables I (Rites of Atonement)/Parable II (Gods, Too, Decompose)" EP

Finally, a record that asks the question: would Nietzsche have been into pop punk? I'm not sure soaring melodic hardcore was what The Philosopher had in mind when he talked about Dionysian affirmation, but don't tell that to Ottawa's CRUSADES, who seem content, nay, thrilled to set some of his most infamous aphorisms to music. The lyrics and sweeping acoustic intro had me thinking (hoping?) for melocrust, but the A-side is polished, ever-so-earnest major-key punk, through and through: you either love it or you don't (I did not). The flip was something of a pleasant surprise by comparison, a ballad of sorts that recalls post-*Potemkin City Limits* PROPAGANDHI before descending into a bridge that could have been on one of the last HÜSKER DÜ records. Personal taste prevents me from getting behind this in any real sense, but I think I'd say these folks have succeeded on their own terms. (WB)
(It's Alive / Destructure)

THE DEMERITS – "Shake It!/In A Band"

This one starts off so good. Female vocals chanting over a basic garage-y song that is super catchy. It is upbeat and the drums are pounding à la THEE HEADCOATEES. I was thrown off a bit when the male vocals came in. That kind of ruined the song for me at first, but after a few listens I got used to it and now I like the contrast. The B-side however is a snooze fest. The song is a long, slow, driving one with lyrics about being a band. Yawn. Plus the male has the main vocal. More songs like "Shake It!" please. (CK)
(Mooster)

DIG IT UP – "Manners" CD

Totally awful "rock'n'roll influenced" bullshit that is probably similar to TURBONEGRO and the BRONX, but I don't really know that because I've never listened those bands? The first song sounds like that radio rock band JET if they had the dude from EVERY TIME I DIE on vocals or something. Shut it down. (TM)
(Stomp)

DIRTBOX DISCO – "People Made of Paper" CD

This is a new album of very clearly-produced, modern sounding punk, as in the guitars have a bright digital sheen, it's all nicely multi-tracked and the vocals "pop." For English group DIRTBOX DISCO, it illuminates just how unimaginative the song-writing and lyrics are. It's all very standard fare riffing with throw-away hooks chorus, wanky solos and extremely dull lyrics. His life is shit, his girlfriends live in between the pages of magazines, something about cocaine, etc. I've lost my ability to humor music like this, at least this month. I'm just one asshole, though. (SL)
(STP)

DISORDER – "Violent World LP + More Noize EP" LP

Long after their first couple of singles and the first 12" kicked off a worldwide revolution of filthy studded noizy hardcore punk DISORDER soldiered on, banging out their trademark thrashy distorted punk with a virtual revolving door of membership. As the title so clearly indicates, this record combines two releases from '89 and '91 respectively. Perhaps best known for its staggeringly inept cover of DOLLY PARTON's trademark "Jolene," there's plenty of reason to love the *Violent World* LP if you're into DISORDER's usual speedy distorted messy hardcore and well meaning if sometimes badly articulated politics. The *More Noize* EP is even better, dropping all of the jokiness in favor of a slightly harder bass-heavy attack. Certainly if you're looking to get in to DISORDER I'd point you to *Distortion to Deafness* or *Perdition* first, but it's great to see these two records back in print and available to glue-huffers and miscreants worldwide. (AU)
(Antisociety)

DISSENSION – "Damascus/Population Control"

Haha, weird. I was just randomly thinking of DISSENSION a couple days ago. A buddy revisited his '80s HC collection and remembered how sick JERRYS KIDS *Is This My World* LP was. DISSENSION came around a couple years later, but somehow that LP always makes me think of DISSENSION's *Why Work For Death* LP, a non-stop super fast hardcore pummeling to the face—seriously one of my fave '80s USHC secret weapons. Well, I guess (some of them) are still alive: here's two brand new songs recorded earlier this year. It's kinda missing the teen angst I love about that first LP, but it's been 25 years. Thankfully they can still pull off a killer nostalgic '80s SoCal hardcore punk sound, I can dig it. Hand numbered out of 300. Best band evar! (GB)
(Bad Idea Music)

DISSIPATED FACE WITH DANIEL CARTER – "Live at CBGB 1986" EP

Frantic free punk, that reminds me of EASTER MONKEYS, then FLIPPER then PERE UBU… it's wound up post VU sounds from the streets of NYC when that still meant something, inflections of no wave spurting saxophone and weirdly HC-esque guitars, but the swagger and fuck-you take over and

overpower the skronk … It's reminiscent of MC5's incursions into jazz, not jam GINN band shit, but fucked on PCP LES dirtbags out for blood, armed with SUN RA and the DEAD BOYS. Sick Pettibon cover art too. Song titles include: "Rock is Dead, Shithead" and "Nazi With a New Name." Eat it or beat it! (LG)
(Roaratorio)

DURBAN POISON / HEADONS – split EP

This split EP features Canada's DURBAN POISON and Sweden's HEADONS. Tim Yo would have liked that the pic sleeve was clear about this. DURBAN POISON is a female fronted punk band that sounds like it's straight out of 1978 and maybe could have been on the Dangerhouse label. It's mid-tempo and catchy, but slightly stilted (in a very good way). It's like they go out of their way to not be *too* catchy. HEADONS play a real heavy style of power pop that is heavy on both the power and the pop. It's a big sound that is heavily produced. It's layered, it's got backing vocals, it's got reverb. It's the kind of thing that might turn me off if it weren't so nice out. As it is I like it quite a bit. One thing that gets me with split EPs. What the fuck do these two bands have in common? A shared love of zebras? I don't get it. This looks like it's limited to 200 copies. (KK)
(Shake!)

EASTIGERS – CD

Hey did you know that there's a 1991 sequel to "Rock'n'Roll High School" called "Rock'n'Roll High School Forever" that stars Corey Feldman and has exactly no RAMONES to speak of? This record is exactly as punk as that movie. The band members' matching outfits are kind of cute though. (AU)
(Spirit of the Streets)

EMBALMING THEATRE / TERSANJUNG 13 – split EP

EMBALMING THEATRE has always done straight forward death metal/goregrind. In true death metal fashion the lyrics read like a horror movie. TERSANJUNG 13 has more of a death metal mixed with gore grind sound. Their sound is a bit more basic and you can tell they have a sense of humor. Reminds me a little of MACABRE. The last track has a classic death metal groove. (MH)
(Grind Father Productions / Rotten Gorol / Rotten to the Core / Vulgar)

FAITHLESS SAINTS – "State Dependent Learning" CD

This Portland band does a Fat records thing with some ska punk mixed in. This is decent for what it is. A little NOFX, PROPAGHANDI and, oh I don't know, MIGHTY MIGHTY BOSSTONES in the mix here. The playing here is pretty tight. The songs are alright, but not terribly memorable. I guess this would be a respectable ok for the pop punk and ska punk masses. (RL)
(Trican Productions)

THE FALL – "Re-Mit" CD

Face it, you either love the FALL or you don't, and a new FALL record in 2013 is probably not going to change your mind even if it is their thirtieth. Well, that's just too bad for you. I, of course, fall into the love category. Everything MARK E. SMITH does fascinates me. He is weird, but in a way that makes just enough sense sometimes that you think you may be on the way to cracking his code. Then you come to your senses. Why would you bother cracking it? Just jump in and enjoy the ride. What a ride it is. In this incarnation of the band the music is heavy on the keyboards. Sometimes the keyboard sounds like ELP, sometimes KRAFTWERK, sometimes DURAN DURAN though always kind of modern. Although the music is usually given secondary consideration next to Smith's vocals, the FALL really has to be a good band. This version is a post-punk style with upbeat rhythms and driving melodies. The music is a solid foundation for SMITH's rambling lyrics. I hope SMITH gets to make thirty more records. (CK)
(Cherry Red)

FOUR HOURS LATER – "Zero Hour" CD

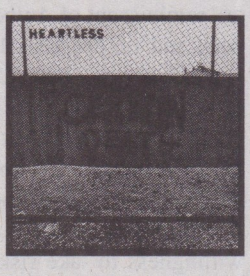
So, it seems like the story with this band is that they existed as a high school band in 1997, but never got around to documenting these songs….so they shoveled the band into a studio in 2012 and finally recorded them. The end result *sounds* like a high school band from 1997, complete with harmonic chords, emo-like breakdowns, acoustic interludes, painful lyrics and an omnipresent, overpowering bass drum track. The vocals are high-pitched and well enunciated. It sounds just like something released by Tooth & Nail in the mid '90s. (GH)
(2-4-5)

FRAMTID – "Deafeat of Civilization" LP

If this isn't the most unnecessary review I've ever written, I don't know what is. FRAMTID have an impeccable reputation, so much so that anyone who already likes them will be picking this up regardless of what I or anyone else have to say. That said, I'm happy to declare that FRAMTID is still on top! And if you were one of the lucky few to catch them last month in Texas (their first and likely only U.S. shows), you know they're not just a great studio band, but a ferocious live act, too. This brand of hardcore isn't easy to do right—countless bands try and few even come close—so it's particularly exciting to see a current band pull it off with such style and conviction. FRAMTID are truly masters of the genre and this is an essential addition to their already stellar discography. Hardcore punk rules and this here is all the proof you need. (JH)
(Crust War, no info / La Vida Es Un Mus / Black Water)

FRANTZESKA – CD

This CD wins the best packaging prize for the month, with its cool cut-out, fold-out, hot pink design. The music starts out as a smooth Spanish punk meets



BERNAY'S PROPAGANDA style dance-y punk-come-indie-rock. That stuff is pretty snappy, but then it gets kind of FRANZ FERDINAND. And *then* it gets totally soft rock. (LP)
(self-released, no contact)

FRANTZESKA – "Concurso de Maquetas de Basauri VII" CD

Five tracks of laid back Basque ska punk (self-described), that owe as much to the laid back sounds of JOE JACKSON or SQUEEZE, than to CITIZEN FISH. Definitely ska, with no horns, but plenty of keyboards. Actually track three is all punk, no ska. Then it's back to the laid-back stylings. Difficult to say if this is tongue-in-cheek or not, since the sixth and final track is a classic arena rocker sound-alike. They are from the Basque country, so mebbe that's just how they roll there? (RK)
(self-released)

FUNERAL CONE – "Peel Back the Foil" EP

FUNERAL CONE seems to want to take pop punk into outer space, but instead manages to put out a record that is merely the sum of its parts. Occasional metallic guitar leads, keyboards that some times sound like TULLYCRAFT (kind of) and other times are reminiscent of *Anthem for a New Tomorrow*, and obtuse bass lines that sound like slowed down KING CRIMSON riffs (and to be clear, it's not like SLEEP-ified slowed down, it's like "I think I can play 'Starless and Bible Black' if I do it at quarter speed") all get thrown into the pot on this seven inch. Unfortunately, while it does showcase some willingness to take risks and make the odd choice, all that I can say that I'm left with is a punk seven inch that isn't catchy enough to make me want to listen again or odd enough to confuse me. Also, the super blown out drums might not be for everyone but I think they work here. (LP)
(100% Breakfast)

LOS GATOS NEGROS – LP

Near as I can tell, a pop punk band from Quebec got their hands on a NATION OF ULYSSES record and the first BAADER BRAINS LP and then tried to write songs like some hybrid of that. However, more often than not they sound like the MAX LEVINE ENSEMBLE. The results are also really cloying in their cutesiness whilst attempting to be serious angry political musicians. (LP)
(Plan-it-X)

GAZ-66 INTRUSION / SIDETRACKED – split EP

The minute I saw this 7" I was excited. Two solid fastcore/powervoilence/grindcore bands; SIDETRACKED from Germany and GAZ-66 INTRUSION from the Ukraine. The SIDETRACKED side seems to collect up a few unused tracks as they were recorded in three sessions in three different years. But don't take that to mean these are throwaways. SIDETRACKED seems tighter and quicker on some of these. The tracks almost seem to end right after they began. They throw in covers of "She Waits" by the MELVINS and "No Deposit – No Return" by BLACK FLAG. The Ukraine duo GAZ-66 INTRUSION blasts out seven tracks that might be the best stuff I've heard from them. They throw in a cover of "Pure Delusion" by CROSSED OUT and really, for both bands, CROSSED OUT is a great reference point. Give this one a listen. (MH)
(RSR)

GOBIERNO MILITAR – "No Hay Opción" EP

This bands last EP *Destino Punalada* made it on to my 2011 top ten of the year, so as you can guess, I already dig on this band. Guess what? This record is just as good as their last! Tough sounding street-punkish with hints of old '80s Spanish hardcore and one-two drumming with sloppy buzzy guitars, no shitty solos and totally nasty scratched out vocals. I love this band—rudimentary, inspired, pissed off, simple lyrics, with music to match, that is catchy and danceable, as it is the soundtrack to smash up a cop car. The lyrics are sung in Spanish with English translations in the liner notes with some pretty owls on it. This is proof that any punk with this amount of anger can play punk—and that's the fucking point of punk! "Aprovecha el Tiempo, haz cosas, destruye el aburrimiento… no te arrepientas luego de no haberlo hecho, porque no habrá opción de volver atrás y recuperar ese tiempo perdido." Get this. (MB)
(Crust as Fuck / Discos Enfermos / Malditos Vinilos)

GOLA JAJA – "Naked Bollocks" LP

NE! records has been consistently improving the quality of my life with their stream of solid former-Yugoslavian punk reissues the last year or so, and this may be the best yet! Considering GOLA JAJA's undeniably original and classic sound, it's unbelievable to me that this material has never been reissued until now. I mean, considering their strength in crafting songs, this shit stands up to monumental stuff like the MISFITS or early DAMNED. If the punk world had been looking to Pula, Croatia in 1984, GOLA JAJA would no doubt be every bit as well-known as all the classic bands of the era. The essence of their sound starts with a hypnotic 16th-note hi-hat mid-tempo beat, and the guitars have a wet and warm tone, like the way fucking Greg Sage's guitar sounded in early WIPERS. The vocals are ultra-poignant, and are appropriately backed up in all the right places. I really can't stress enough how great these songs are, and the rough recording couldn't suit them more perfectly. If you already dig PEKINSKA PATKA, PARAF, MRTVI KANAL, and other old Yugo stuff, I promise that this LP will be your new obsession. Wait, not just fans of that stuff—all punks shall obsess over this. You will see this generic-looking LP in your local store or distro with the *Never Mind the Bollocks*-ripped cover art, and instead of shrugging it off as some non-worthwhile release with uninspired art, you will remember reading this review and obtain it at any cost! Don't forget, okay!? GOLA JAJA! (MA)
(NE!)

GRAND COLLAPSE – "Grand Collapse" EP

This cross-border (Wales/England) UK band has a modern hardcore sound, with frantic riffing, leads, and plain, gruff vocals, though they have a bleakness I associate with the ugliness of their homeland. On the title track, they use a full side to start and finish with driving, angry, catchy HC while extending the breakdown in between. The B-side provides two songs. The first is a mid-tempo stomper, a little uneven in terms of catchiness but capturing the bleak tone mirrored in the lyrics, "Ailment (No Cure)" starts out raging in double-time and ends with a strong, swinging, pit-friendly assault. The lyrical themes are reflected in the band's name and the record's woodcut imagery—nvironmental decay, psychological distress as a business opportunity, and the glorious scene as the mob storms the castle. Two of these songs are pretty sweet and the band is righteous. (JM)
(Antisociety / Pumpkin / Mortarhate)

HACKAMORE BRICK – "Oh! Those Sweet Bananas/Someone You Know"

I'll just come right out and say it: "Oh! Those Sweet Bananas" is a perfect song. Anyone who feels anything less than complete and total glee while listening to this song is a motherfucking goon, plain and simple. Guided by a guitar riff that's equal parts

powerful and infectious, the tune authentically channels late-era pop-rockin' VELVET UNDERGROUND so authentically that it's liable to produce double-takes. The song commands repeated listening years after the initial encounter, speaking from experience. While their lone Kama Sutra records LP (nice aping of the label design here too, btw) is not at all as slouch, this is one of the band's two brightest moments (the other being their cover of "Searchin'," released as the B-side of a promo-only single way back when). For those acquainted with the band already, this single boasts an exclusive, alternate take of "Someone You Know," a somber winner and worthy B-side to the "Bananas" monster. While their LP is slightly scarce and cost-prohibitive for the casual fan, Ugly Pop did all kindsa right by this reissue, taking the band's crown jewel and placing it on a 45 all its own, where it probably should've fucking been from the get-go. Tag it as proto-punk if you must, but seek it out as soon as possible. Essential! (MC)
(Ugly Pop)

HADES MINING CO. – "One-Sided EP" EP

Rochester, NY brings us yet another group of twisted fucks. HADES MINING CO. creates a mess of lofi, noisecore and punk and grindcore and silliness. There are a ton of samples and when they are playing music it almost sounds like it's improvised. Most of the tracks are a blast of symbols, falling-apart guitar and goofy grunts for vocals. A one-sided 7" which was recorded on two tracks some twelve years ago by three guys who seem to enjoy the ridiculous. From the inner sleeve; "Thanks to anyone who listens to this piece of crap more than once!!!!!". I haven't made it through a second time yet. (MH)
(Continuum)

HARABALL – "Sleep Tall" LP

A full-length from this Norwegian HC band. I have to admit, I agree with past assessments that this is mid-tempo HC with a "youth crew" vibe sans the mosh, but I think this LP is a little darker than their previous stuff and it is working for them. That said, I don't think I would listen to this on repeat, it lacks something… hooks? Anger? Filth? This is super fucking clean and while the vocals sound a bit strained, there is a level of control and slickness to this record that I can't get down with. The songs are played well and there are some really killer moments (the melodic beginning and end of "Sleep Tall"), but not one song sticks out. The lyrics are not the greatest, but there was an effort made which is more than I can say for lots of punk bands… This is not bad and something makes me want to like this band, but it doesn't make me wanna jump off this chair. (MB)
(Fysisk Format)

HEARTLESS – "Certain Death" EP

Downtuned, heavy hardcore that mixes styles in a similar fashion as NAILS. There are elements of grind, crust, powerviolence and death metal in their sound that brings to mind bands like NAILS, IRON LUNG and HIS HERO IS GONE without copping any of those bands look. Not my thing, but a totally solid record none the less! (TM)
(Halo Of Flies)

HIDING INSIDE VICTIMS – LP

Looking this record up and down, inside and out, it looks like a Euro-crust record. Listening to the record, it sounds like a melodic Euro-crust band. They are not a Euro-crust band though; they are from Southern California and definitely play down-tuned, melodic crust with vocals of the high and low variety. There are quite a few samples used on this record, as well as intelligent lyric writing, reminding me of late '90s/early '00s political crust. I really look for heaviness and power with this style of music, and unfortunately this record did not have either for me. Not sure if it being so melodic had that influence, or if it was the mix itself. (KR)
(Dead Rodent)

DIE HITCHHIKERS – "Tell Tale Heart" 10"

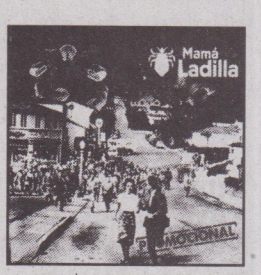
Germany's DIE HITCHHIKERS play '77 style punk rock that will appeal to fans of MODERN ACTION, the STITCHES and basically the Hostage record catalog. Ten songs of fast paced punk sung in a mixture of English and German just like this groups name (Unless of course they are telling hitchhikers to go die). Good stuff here on this release. (JF)
(Wanda)

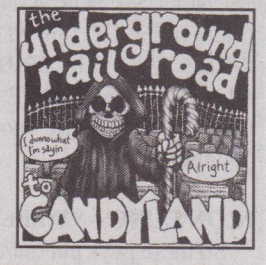
THE ILLS – "Get It" EP

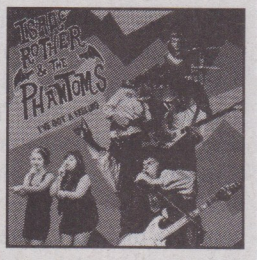
The ILLS play basic bratty punk. The songs are short and the vocalist Erika Ebola spits the lyrics out. The songs are also catchy enough while still being full of attitude. It sounds good. Plus the locked groove of the lamenting "Oh my god" at the end of side A is nice. (CK)
(No Front Teeth / Shake!)

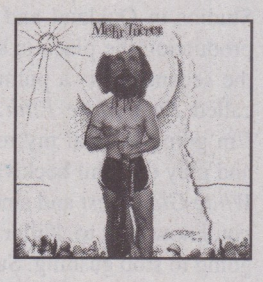
INDIAN DREAM – "Orca" CD

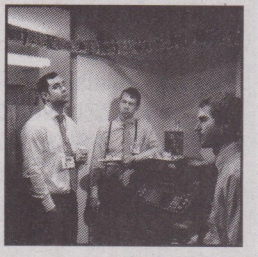
Woah, this got assigned to the wrong person. I have absolutely no context for this; it's like a hippie jam band sound to these ears! But the sort of offensively named INDIAN DREAM were apparently part of the Scarborough peace punk scene in the late '80s; the music is epic, really well produced, melodic with strong/searing female vocals. It sounds like the WATERBOYS playing CRASS to me, but this is literally my worst kind of punk and I think there will be a lot of people reading this who will get more out of these sounds than I do. It's sort of epic in that '80s way, like the SOUND with a total peace punk prescription smeared all over it. This should come with a barf bag! Seriously, it made me feel gross listening to it, demonstrating everything I hate about anarcho pie—pseudo hippie trite lecture like lyrics, cut'n'pasted over epic, indulgent chorus, pedal punishing *rock*-like punk. I guess a lot of punk got well produced and epic in the late eighties, but there are pictures of fucking whales on the cover of this with a Native American styled border. You thought you were going into a squat but you ended up at a headshop where one

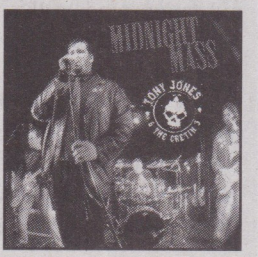












size fits all "ethnic" appropriations abound! OK, I had to stop listening when whale song seemed to enter the sound. Fuck this! (LG)
(Boss Tuneage)

IRISH HANDCUFFS / DAN WEBB AND THE SPIDERS – split EP

What we have here is two bands playing late '90s/early 2000s melodic punk rock. IRISH HANDCUFFS sound like a mid era NO USE FOR A NAME crossed with *Caution*-era HOT WATER MUSIC. DAN WEBB AND THE SPIDERS remind me of a less street punk ONE MAN ARMY with more RANCID style vocals. (JF)
(Gunner)

IRON LUNG – "White Glove Test" 2xLP

So these guys put out another LP after five years and it's killer. IRON LUNG is on the short list of bands that modern powerviolence is basically derived from and this recording should relieve fans who have been wanting a heartier portion of new songs to dig into since the last studio album. There are two slabs of wax here crammed with breakneck start/stop hardcore punctuated with brutal sludge. For those familiar with the band, it is the same approach that earned them their fans, and that their emulators haven't quite mastered. This thing crushes, it was recorded at Earhammer Studios in Oakland and has the thunderous production the place is known for. Oh fuck, the second LP is a pummeling noise record called *Find More Filth*. When I get home I'm going to steal my roommate's turntable and play that shit backwards together during *White Glove Test* and smoke more weed than you know how to. Killer artwork too but I'm going to stop gushing. Suffice it is to say that I dig the fuck out of this record. (BL)
(Iron Lung / Prank)

JOE 4 – "Njegov Sin" LP

Thick Croatian noise-rock in the same territory as DAZZLING KILLMEN, DAUGHTERS and JESUS LIZARD, this is JOE 4's first full-length. It's heavy (but not *that* heavy) and kinda jazzy at times—sort of a lumbering, modern take on SHELLAC meets NOMEANSNO (and yes, Steve Albini did record this)—but a lack of genuine experimentation renders this style somewhat formulaic. One exception is the second-to-last song, "Almost a Boy," which features some spacey leads and definitely stands out from the pack. Not my kind of jam these days, but I can definitely picture a room full of kids getting weird to this. (WB)
(Who's Brain / Fidel Bastro / Geenger)

TONY JONES & THE CRETIN 3 – "Midnight Mass" CD

A CD-R with a barcode?! I'm overcome with joy to review this skipping Xeroxed crap. You like the CRAMPS. I like the CRAMPS. This sure ain't the CRAMPS which is what they start off with blatantly ripping them off. The rest is painfully done middle of the road rock. They rip off the RAMONES and the EFFIGIES too. Fuck. Why bother. (RO)
(self-released)

KOMODINA 3 – 12"

KBD. Like a sweaty encounter between the RIP OFFS and DE HOJE HAELE. Charming in it's lack of pretension and while it won't serve up straight anthems, it will still deliver some sweet moments. The lo-fi recording sounds are low budget, but don't seem to do the band a dis-service. You can still feel the vibes. Anyone who is into both the RIP OFFS and DE HOJE HAELE would probably be into this because it seems to actualize itself definitively in the sonic space between the EURO KBD of DE HOJE HAELE and the Garage KBD of the RIP OFFS. If you're not familiar with those two bands, look up and use as a resource to gauge interest, or just look this up. This was recorded in 2005 and is just now seeing vinyl. (P$)
(Slovenly)

KONTRASEKT – "End of Destruction" 12"

If you've slept on Minneapolis' KONTRASEKT until now, seriously, go out and get this record. I dug their 7", but this right here is total crust mastery, fast-as-fuck, heavy noisecore that remains anthemic under layer after layer of aural scum. The guitars sound absolutely *putrid*—picture a dump truck colonizing your ear canals—while the vocals add an acid nightmare tinge that's impossible to resist. Refined metalpunx will take note when they manage to slow down, with a pretty killer "raw punks do BOLT THROWER" sound on one of my favorite tracks, "Indomitus." Pretty much everything I want from a hardcore record in 2013, I'm still kicking myself for missing their recent gigs in the Bay. (WB)
(MCR Company / Vex)

KRONOFOGDEN – "Käftarna Maler" EP

Screaming kång with an atypical emphasis on the low end. Guitars are excruciating, riffs are as textbook as anything this side of SVÅRT SNÖ (and arguable that good at times) and the vocals are nearly constant and visceral. These Swedes dish out power instead of distortion, and though I can't understand why I'm hearing a violin on the final track, the sounds leave me hungry for more. (WN)
(Blindead)

LEBAKKO – "Popkorni Kauppa" 12"

I'm a big fan of LEBAKKO's recorded output to date, so I was excited to find this in my box for review. Mostly, it's not a huge departure from their earlier work: noisy, inventively hooky guitar lines mix with superbly melodic bass runs and lay the groundwork for a delightfully deranged singer to scream all over it. (Let's not forget the drummer, who plays like a maniac and sounds as if he is pummeling his set into splinters) When LEBAKKO sticks to this formula, they are unstoppable. They could be somewhat compared to those popular melodic Scandinavian bands of the last few years, except LEBAKKO has more aggression, more guts and less professionalism. There a couple of moments when they take some stabs at "real" harmonizing vocal melodies and it falls completely, utterly flat, but (lucky for you) those moments are rare. Altogether this record is fucking excellent and I would not hesitate to recommend it to anyone who loves gutsy melodic punk. (GH)
(PML / Mutant)

LIPSTICK HOMICIDE / THE TURKELTONS – split EP

LIPSTICK HOMICIDE plays female fronted pop punk that is catchy and cute and all that and I even like it some, but I can't help but think that it sounds an awful lot like so much of the "punk" you hear on mainstream radio. I'd be pleasantly surprised to hear this on mainstream radio, for a minute. And then I would hate it and the world would be back where it belongs. The TURKELTONS play a similar brand of pop punk. It's catchy and cute and all that. I guess I just find it all a bit watered down. It's all so cheery and upbeat that I kind of feel bad for not loving it. (KK)
(It's Alive / John Wilkes Booth)

MAMA LADILLA – CD

This trio hail from Spain. The wife (who admittedly is fluent in Spanish) claims that she knew this from the Spanish flamenco sounds to their music. News to me, but then again, my ears aren't that musically finetuned. Given that the misses is both flueitarsnt, and often cooperative, she generously translated the bands title for me "Mama Pubic Lice," and some of the liner notes... "Founded in 1994...some folks think this band are

a genius, others that they are a load of anus. The band doesn't care 'cause they have testicles the size of watermelons." According to their Wikipedia page (dutifully translated from the Spanish by you know who), they are known for their clever wordplay. Lost of course, on us non-Spanish speakers. But emphasis on the words would explain why the music sounds as much rock-opera as it does a NOFX, DESCENDENTS, let alone such fine exponents of word play as the TOY DOLLS. Lyrically, they would appear to be closer to the MACC LADS, but mebbe I'm inferring too much from the only song title on this thirteen-track long-player that is in English (though the lyrics are all in Spanish): "Cunnilingus post mortem." All a bit lost in translation for me, but I'm trying not to be parochial. Though nuts the size of watermelons sounds a bit painful to me. (RK)
(self-released)

MANBIKI CHOCOLATE – "Super Dimensional Hardcore" LP

Best known, if at all, for their *Part-1* 8" flexi which was bootlegged on the *Tunes for Fucker Vol. 2* LP, MANBIKI CHOCOLATE were actually around for quite a while and put out recordings with two completely different lineups save singer K-zou. This meticulously curated discography includes every recording by both incarnations of the band, including unreleased tracks and features a beautiful booklet (practically a zine) containing photos, reproductions of record inserts and incredibly extensive reminiscences from K-zou about the history of the band and its songs. From the earliest recordings on there's a definite thrash metal influence (METALLICA is cited as an early influence) but the backbone of the band is the kind of aggressive, melody-driven hardcore that really began to emerge in Japan around the time of the bands' formation spearheaded by bands like POISON ARTS and DEATH SIDE. The post-'96 second lineup stuff in particular is extremely accomplished metallic hardcore that runs circles around the knuckle-dragging metalcore the US was producing at the time. It is amazing to me that this project came together at all much less that it came off this well. This is an absolute must-have. (AU)
(General Speech / Not Very Nice)

MANIPULATION – LP

After a couple of solid EPs that seem like a distant memory, this band of Chicago hardcore veterans returns with a full-length. MANIPULATION plays a mixture of burly hardcore and D-beat, and while they do it competently enough, this album did little to sway my opinion that this is merely an average band. The lyrics as a whole are well written and political without being blatant, and there are certainly moments where I'm into this LP musically: the breakdown at the end of "Painkiller" is brutal and infectious, "Parts and Labor" is a more mid-paced track that is definitely raging and memorable, the beginning of "Brain Death" is absolutely scorching, but then the song devolves into generic territory. That's my main issue with this band and album, too many of the riffs are wholly unimaginative, and there aren't enough hooks to make up for the lack of interesting guitar parts. However, if you were into the first two records, or are a genre fan, you'll be satiated by this release. (KM)
(Sorry State)

THE MEAN JEANS / UNDERGROUND RAILROAD TO CANDYLAND – split EP

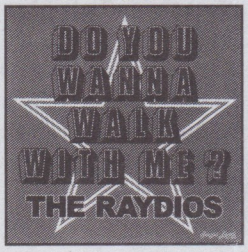
There was a time when I was kind of ho-hum on the MEAN JEANS. At this point, I'm not sure if I was a total dumb ass or if maybe they've gotten better, or at least better for me. I might have to go back and listen to some of their earlier records to figure it all out. Right now I find that every record they put out is just solid, catchy, power punk. I can't get enough of them. I play their songs once and I can't get them out of my head. I don't even need to listen to the UNDERGROUND RAILROAD TO CANDYLAND tracks to recommend the record, but it's got to be done. Holy shit, these guys actually make the record better. Very similar to MEAN JEANS in the sense that the songs are mid-tempo and super catchy. I mean these songs are super catchy. And they've got a great guitar sound, with vocals that are sort of fuzzed out. Wow. Great record. (KK)
(It's Alive)

METHODIST CENTRE – "Thumb in Bum and Mind in Neutral" EP

Trashy, garagey street punk with the dual themes of gay sex and white-collar office work. Imagine if ARMITAGE SHANKS starred in a gay porn parody of *The Office*. Which they might have done for all I know, I'm not about to Google that. Five songs, including "Bum Odeon," about wanking in a porn theatre, "Hugged by a Racist," about a dodgy co-worker, and the title track, about a lazy co-worker. This is great stuff. They've apparently done five singles, which I am going to have to look for now. This is their last release, and it's a good one to go out on. Perhaps someone should put out a comp LP. (AM)
(Invisible Spies)

MINDFUCK – "Confused" 10"

This is the band from Ardeche, France, not the hip L.A. crew or the Polish metal dudes or any of the other bands named MINDFUCK over the years. While it's not the first band to come up with the name, it is apt. So no big surprise that a band named MINDFUCK would be a bit atypical and do something weird to distinguish themselves from the legions of bands trying to do a fresh take on crusty hardcore, but these dudes had me on kind of a roller coaster. I was all set to not like them a couple of times over the course of the record, but they kept me coming back and finished strong. They blend a few sub-genres together in each song, which can be done very badly but they are pulling it off. The rhythm section keeps a heavy and driving beat going with dirty, crinkly bass tone and frantic drums versatile enough to bounce between tribal crust tom-bashing to



jazzy cymbal accents depending on the mood of the song. The guitar breaks into a lot of slower leads that are melodically spacey between the more straightforward chunky parts giving it a post-hardcore feel that goes good with the singing-shout vocal delivery. Noise and guitar effects are used in good stead. The whole thing is a bit weird but I liked it a lot. (BL)
(Acide Folic)

MOMENTUM – "Herbivore" LP

Oh man, every song is about how people shouldn't eat meat. If anyone hasn't heard, there is this thing called veganism and this band thinks you should check it out. When I see a band with such a singular focus, I wonder if it is somewhat tongue in cheek but it's LIGHTBEARER/FALL OF EFRAFRA personnel so I'm thinking they're serious. However they get mad points for using a sample from that live-action *Masters of the Universe* movie from the '80s. The music is heavy and pissed metalcore with chunky, melodic riffs. It's fun for a little bit and I like the vocals, but the guitar style builds in a way that is all windup without the connection I was hoping for. For fans of veganism, tight pants, and records that end with a speech by some guy. Includes a zine. (BL)
(Forged in Iron / Halo of Flies)

MUCH WORSE – "Macrocosm is a Wash" LP

This band's prior EP has been a staple of my regular listening habits for the past two years, but if that record is an A, this one is a B minus. I compared the sound of the aforementioned record to GOVERNMENT WARNING joining forces with ATROCIOUS MADNESS, and the big, abrasive, off-kilter guitar tone pumping out frenzied riffs is still there, as are the caustic, cackling vocals, but all the extra bite, kick, and hooks that made that made that record so catchy and sinister, like someone playing a cruel joke and laughing about it, is seriously subdued on this one, and the best moments get lost in the LP format. Don't get me wrong, it's still far better than most of the future dollar bin fodder that I come across, and I particularly enjoyed hearing them slow down on "Fathoming Hell," but I feel like something got lost somewhere, and even a more focused 7" or even 12" 45 would've harnessed their power better. If you haven't heard this band before, pick up their first two 7"s. They will make your day. (DG)
(Forward)

NERVEN – "Die Die Die" LP

'90s-style noise rock of the type that never went out of style in Germany. Heavy, metronomic bass, shattered-glass guitars, and fairly nonsensical lyrics ("Cobras on Crack"? "Gaspedal Hurray"?). The label name is Fidel Bastro, and that's a hint at where they might be coming from musically although NERVEN are a far cry from reaching the heights that that group achieved. Still, the album sounds good and it's all well played and everything. If this is the sort of thing that floats your boat, you can't go far wrong. (AM)
(Fidel Bastro)

NIGHTFALL – "Fear" LP

After eight years as a D-beat powerhouse, this Philadelphia based band is back with another killer release and it's sure to rip your face off. This record is fucking punk. FRAMTID-inspired riffs pumping out of this powerful unit, accompanied by vocal patterns typically found in '80s US hardcore, but fits incredibly well. It's a tight combination that suits this style well, and keeps the listener interested from start to finish. I'm not sure why this band doesn't have more recognition than they do, especially considering they were playing this shit before it was the trendy thing to do, and play it better. Pick this up if you like blistering, raw hardcore and want to check out a good band from Philadelphia. No really, if you like UNDER THE ASHES, you should check this out. (KR)
(Shogun)

NUCLEAR SPRING – "Chatter" 12"

There seems to be a lot of varying opinions about which bands this group of New Yorkers derive influence from. A static sound is always a good thing, and after listening to this record, I also found it quite difficult to pin down exactly what these guys and gal are doing. The best description I can conjure is DISCOUNT meets VICE SQUAD. NUCLEAR SPRING plays melodic punk songs, really fucking good melodic punk songs. That's all you need to know. You can hear bits and pieces of countless bands from '77 until now in their songs, but their sound is fresh and firmly rooted in the present day, which might explain why punks from all sects seem to be digging this band. To an extent, this is pop music, but it's the kind of pop music that would never be played on the radio. Trebly guitars commingle with steady, revolution summer-esque bass lines and unaffected drumbeats. On top of the music, the two vocalists (one female, one male) seem more interested in trading verses than bludgeoning the listener with soaring dual harmony choruses, which is refreshing. The songs meander at their own pace, and every once in a while there'll be a passage or guitar lead that spikes your attention, and you'll want to go back and listen to the track over and over again. Subtle catchiness is one of the most difficult musical mountains to climb, and this band did it on their second release. Get into it. (KM)
(Hysteria)

OBN IIIS – "Live On WFMU" LP

As the title says this is a live recording the OBN IIIS did for New Jersey's WFMU on the show of one of my favorite DJs Evan "Funk" Davies (Wednesday nights 9-midnight EST). Like most live recordings this record is for fans of the band. The sound is good and the performance is as well, but it has that live sound. You know what I mean. Vocals are way up front in the mix and the music is kind of muddy. They play country-tinged garage rock, which I always want to hear with louder guitars. So introduce yourself to some studio recorded music by OBN IIIS. Once you're madly in love with their sound, then it's time to put this record on the turntable. You can also download this set at www.freemusicarchive.org (it says so on the back cover so I assume it's not a secret). (CK)
(12XU)

OVER POWER – "Power is Over" EP

Enjoy while you can, as this is the band's final release. The production is full and a little rough and they tear through the songs. These tracks are mostly tight and pissed, though the A-side is the sicker jam. The fucking guitar is killing my brain and the vocals rage. This is short-hair hardcore that gives thrash a good name. The band's German but the lyrics are in English. You can get your money's worth without flipping the record. (JM)
(Hardware)

PEER PRESSURE – "Sounds (A.K.A. Music)" 2xEP

Hahaha. PEER PRESSURE! What a bunch of dipshits. WOW! "Sound Of The '80s" is the ultimate '70s punksploito pisstake you've never heard. Or maybe you already heard it on the *Killed By Death* comp. Fucking Sick SICK SICK. Like the MEATY BUYS if you actually wanted to listen to them. This is a seven-song double EP discography of these bonafide Connecticut punk legends. If you've ever heard the comp track, you might've guessed they are too smarmy for their own good and a couple tracks get into uber nerd territory. Then again, I can't

say I've ever enjoyed a cover version "Eve Of Destruction" prior to this release. Great, out there, punk era shits including one of the greatest songs of all time, I would call that a bargain at any price. Rad gatefold sleeve with uber insertage, just real nice shit. (GB)
(Rerun)

THE PENETRATORS – "Kings Of Basement Rock" LP

Kings Of Basement Rock is a landmark American punk rock record, re-released countless times, by countless labels, for the past couple decades or so. It's back again, for you, the consumer. Mightly recorded in the heady late '70s by Spike Penetrator himself, Syracuse's #1 band belts through twelve tunes, each one offering a blueprint for exuberant wastoid rock'n'roll that can only be written by, played by and enjoyed by the most depraved, devoted punkers. "Teenage Lifestyle" and "Rock'n'Roll Face" rank amongst the most sincere rallying cries for adult rocker loserdom in the history of recorded sound, no lie. The remaining tunes, classics all, flirt equally with off-wave pisstakes, fuzzy frat fuck-offs and true, perfect punk rock modes. The PENETRATORS, much like the DICTATORS, are a band that validates all of our cheeseburger daydreams and late night, stereo-blazing brew sessions. (MC)
(Slovenly)

THE PHANTOM SCARS – "Lo-Fi Girl" EP

Wow. This flashes me back to the '90s. I'm hanging out at The Purple Onion listening to the newest sloppy garage rock band on the block and they sound great. Long before every band thought they could make money off this thing and started getting all fuzzy and soft. The PHANTOM SCARS just bash it out in that same way like they've been playing it in the basement for the last few months. No attitude, no frills, just rock'n'roll. It's primitive and raw. Yeah. This is cool. (CK)
(Manglor)

POTATO FRITZ – "Mehr Tüerer" EP

This record is subtly really good. It doesn't hit you in the face right away and blow your mind or anything but just grows on you until you finally realize that you're into it. They have elements of John Reis style driving down stroke madness and ARCHERS OF LOAF noisy rock, but with a more straight punk feel most of the time. What it also has in common with its neighbors from the '90s is that it's very catchy without really being poppy. To make the whole thing even better, the cover has a picture of someone holding a mushroom that looks way more like a dick than a mushroom. (PA)
(Fidel Bastro)

QUANGO – "Fatality" EP

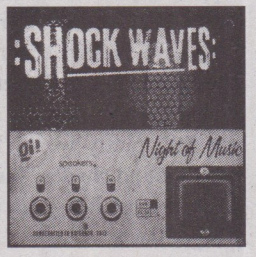
Definition of all killer no filler. Sounds like it was pulled directly off *Bloodstains Across Britain*, this will heighten your council estate rampage or the next argument you have with the SWP at an anti-Tory ruck. A-side is almost CRISIS like, nervous energy, rumbling PIL-like bass line with nerve destruction guitar work stabbing your eyes out… it's as catchy as "Action Time Vision" and as incisive as "New Cross. New Cross." Vocalist intones about a person under a train and the inconvenience caused to commuters to unsettling effect. Untouchable! I had to listen to it fifty times in a row to make sure I was still alive. Features members of the APOSTLES, OI POLLOI and HYGEINE. Buy this and marvel at its goodness. (LG)
(First World Problems)

QUOD MASSACRE – "Kje Je Odgovor!" LP

What a fucking masterpiece! One of those records you discover and think "fuck all this new shit, *this* is where it's at!" NE! records is making my days brighter with the great string of reissues by (mainly) ex-Yugoslavian punk bands, like GOLA JAJA and KAOS from Croatia. QUOD MASSACRE is from Ljubljana, Slovenija and was part of the prolific wave of punk bands that swept the region during the early '80s and '90s. This record is a collection of tracks from different eras (between 1983 and 1986) and even though the vocals on the three 1986 tracks aren't as gripping as the rest, the result is still fucking awe-inspiring. I've been blasting this all month and even though I can't understand any of the lyrics, I realize this band was extraordinary. They channel the hardcore essentials of the time and region—sing along vocals, can one-two drumming, gruff jams and mournful riffs, coated in that distinctive melodic sensitivity and agitated youthful sincerity, but do it so well, and with such character, that by the end you're in love with every track. The chorus of the self-titled song, the deeply eastern sound of the opening riff on "The Future," the mid-tempo punk lament "People" and his almost Japanese-sounding whispers and wails, the guitar noodlings, bouncing bass, racing riffs and melodic vocals on "When You Rest in the Arse of Destiny," "Sometimes–Someone" and pogo-perfect "Tears from the Tainted Past" and the crazy energy of "No Person of Any Importance." The true masterpiece for me is "In the Eyes"—frenzied guitar, racing drums, thick bass; then the perfect, sorrowful vocals spring in while a menacing and deeply melancholic guitar howls beneath it all, sending sharp chills up my spine and lethal waves of sadness through my soul. The bonus CD even has an extra version of this song, which is equally good. Like with KLAXON from Italy and POST-REGIMENT from Poland, this bands goes straight into my Life Favourites. I just can't get enough! (LA)
(NE!)

RATS OF NEW YORK – "Droppin' Out/Cannibal Cannibal"

I gotta admit, looking at the pic sleeve for this 7", I didn't have high hopes. It's sort of lo-budget and kind of boring. This is yet another example of why you shouldn't judge a record by its cover. I've listened to the A-side three times now and haven't even thought about flipping the record over. This is old school power pop. It reminds me of a time when the distinction between



punk and really good power pop wasn't all that great. Coincidentally enough, this sounds like it could have come out of New York circa 1979. It's smooth and catchy, but the guitar and the drums and the bass are right there. The B-side continues with the same sort of thing and even has a certain UNDERTONES quality to it. This proves that you don't have to rip the shit out of it to be punk. I have a funny feeling this is the same band that put out a record as the RATS on Puta records a few years back. That was also some good stuff. (KK)
(No Red Tape)

THE RAYDIOS – "Do You Wanna Walk With Me/Lies"

I didn't know these guys were still around. Features Sammy and Fink of TEENGENERATE fame. Their first demo LP was amazing and one of the few records I didn't sell to support my habit back when I did that sorta thing. That aside, the title track is limp and drags like hell in a hard rock anthem way. The B-side is a little better using a much recycled garage rock riff and a la-dee-da chorus. Still pretty weak. Time to hang up the wrap around shades. Just cause it's Japanese doesn't mean it's good. (RO)
(Target Earth)

REACT – "Drown" EP

I'm guessing this is not REACT from Texas, who were much better than this abysmal clean-cut Deathwish Burdette-core. Harsh, shrieked vocals that fall flat, riffs that fail to satisfy, and a record cover that looks like a member of HUM got an advertising job for a software company that's trying to rip off something they don't understand. (DG)
(Scumbros)

ISAAC ROTHER & THE PHANTOMS – "I Got A Feeling/Hitman"

Fuck, this is great! Wild, fuzzy R&B that could one could call garage punk without cringing. The A-side is an above-average good-time dancer, complete with girl-group back-ups that somehow don't make me barf. The true treat though is the flip, "Hitman," a fucked SONICS ape-job, complete with busted keys and energy to burn. Great recording too. Fans of HAROLD RAY LIVE IN CONCERT or any number of various RUSSELL QUAN combos ought check this one out. (MC)
(Resurrection / Eliminator)

RUINED FAMILIES – "Blank Language" LP

A hazy hardcore/post-punk amalgamation from Athens, Greece, RUINED FAMILIES eschew formula and convention to create a truly original take on these forms, and the results are generally stunning. There really is a *lot* going on here, reflecting a plethora of influences and intents from screamo to shoegaze to eurocrust, and watching them peel away like layers of an onion is a true pleasure. While there are frequent references to tremolo-happy black metal, these are repurposed in a more angular direction that fans of JUNGBLUTH and THROWERS will enjoy, along with some moments of sheer dreamy beauty—the intro to "Easy Living" would be right at home on the next WHIRR record, and when things slow down I was reminded more than once of the equally singular CRIMINAL CODE. It's definitely not for everyone, but those looking for progressive, intelligent hardcore should take note: *Blank Language* is more than worthy of your attention. (WB)
(Adagio 830)

SCREATURE – LP

Sacramento quartet SCREATURE recorded its eponymous debut live with Chris Woodhouse at reputable studio The Hangar and SCREATURE's menacing, goth-inflected punk definitely reaps the rewards of live recording. Vocalist Liz Mahoney's emphatic delivery is as much a response to her bandmates' live instrumental expression as to the lyrical themes of decay, waiting and dystopian allegory. The rhythm section, which couples trap kit with organ in the role of bass guitar, captures the insistence of SCREATURE's live shows as well. SCREATURE's full-length debut offers savage rave-ups and bleak theatrics reminiscent of 1980s gothic punk from Southern California like RED SCARE, 45 GRAVE and LEGAL WEAPON. Particularly the latter, for SCREATURE's vocalist Liz Mahoney evokes the husky styling of Kat Arthur. The songs are very grounded in creative riffs and sharp grooves. "Siren" showcases guitarist Christopher Orr's maverick use of effects. He hardly ever creates dense noise, preferring to use pedals for eerily manipulating pitch, which achieves a siren-like effect on "Siren" where the technique is as essential to the guitar part as trebly riffing. (SL)
(Esthel Scull)

SECTARIAN VIOLENCE – "Upward Hostility" 12"

Brutal mid-paced hardcore with members from both the UK, the US and Sweden with members of VIOLENT REACTION, the FLEX and COKE BUST. These jams are early '80's throwback classic USHC in the way that DEATHREAT were except these dudes are edge and this record is full of straight up sick mosh breaks. Totally basic, burly hardcore that brings to mind both the ABUSED and NEGATIVE APPROACH. Great record! (TM)
(Grave Mistake)

SEPTIC TANK – "Slaughter" EP

Hmmm, a bunch of old dudes from metal bands playing hardcore…this frequently doesn't work out. Still, it's got Lee Dorrian doing his best Cal DISCHARGE impression and Scott Carlson's bass tone, so it can't be all bad, right? They come perilously close to straight ripping off riffs from S.O.B. and ANTI-CIMEX in places, and of course a band with two members of CATHEDRAL have to slip in a doom part here and there, but the material is delivered with genuine love and energy, and that's worthy of respect. I mean, there are probably a couple dozen better records reviewed in this issue, but it's not bad at all for a (one-off?) project band by some dudes looking to pay homage to the sounds of their youth. I do wish the recording was about 200% less clean than it is, but metal habits die hard I guess. (AU)
(MCR Company)

SETE STAR SEPT / UMBILICAL TENTACLE – split EP

Japan's prolific drum and bass grind duo SETE STAR SEPT's side *Cannibalism* is eight tracks of powerful and blown out noise-grind. The wild unpredictability, loose recording and strange angles it comes from almost seem like it's free form grind and hardcore, but I think there's more care, method and planning to the layers of bellowed and screeched vocals, chaotic, explosive drumming and a bass sound that is reduced via distortion to almost just tones and shades of noise. The overall raw impression this creates overwhelms trying to piece too much traditional musical sense out of the mayhem, so it's top shelf merits of intensity, high powered energy and wild inventiveness recommend it for the adventurous. On the flip, Australia's UMBILICAL TENTACLE side serves up one long track "The Suction" that has the same chaotic and abrasive experimentation, as it journeys between fucked up sounding garage rock with shrill vocal screams before descending into pure noise grind, ambient noise, sound bite drops of seconds of canned thrash before it lands back on the big '60s go-go sounding drum beat and the swirling weirdness of slight childlike Japanese vocals overtop. Pretty red and black splattered vinyl. (KS)
(Tenzenmen)

SETE STAR SEPT / WÖLFE – split EP

SETE STAR SEPT is a very unique sounding Japanese duo playing just bass and drums. Their sound is pure fast grindcore chaos with high screeching vocals. Listening to them you'd never guess it was just two instruments. A couple years ago when I reviewed their *Revision of Noise* release I said that I couldn't think of any bands that really sounded like SETE STAR SEPT. Well, Australia's WÖLFE sounds a lot like them. They have a similar fast chaotic sound and a vocalist that screams and screeches in a similar fashion. Nice. (MH)
(The End of Humanity)

SHARING MASS GRAVES – "Evil Death" LP

I stared at this cover for a long time debating whether I should even spend time listening to it or not or just review it based on the cover art. Basically the cover is a drawing of a zombie gang rape. The back has the song names listed, "kill 'em, fuck 'em, eat 'em" and so on. I'm thinking I will hate this. I'm thinking I will like the music but hate everything else about it. It's got a lyric sheet, I read the lyrics and they're actually not that fucked up. To kind of my surprise all the rape references in the lyrics actually kind of make sense in the context because they are about serial killers who were also rapists or about *Silence of the Lambs*. "Nazi Gold" appears to be an anti corporate song and "Evil Death" is anti religion. So I'll give this record the time of day and listen to it. It's super thrashy hardcore with a definite metal influence to it, and there is nothing incredibly mind blowing about it but it definitely shreds. I like it. So fine, this is just another band of so many bands that I'm like, this sounds cool but what the fuck is all this other shit? With this stuff I'm always searching for some kind of explanation or reasoning behind it or even occasionally looking for a shred of good. In my experience cover art like this just indicates dumb jock style punks or dudes out to shock or something. I don't know what the fuck these guys are getting at, like if they are trying to be shocking or just badass or they think its funny or they don't think it looks like a gang rape it just looks like zombie group sex or something. Maybe they just didn't fucking think about it? Maybe they just don't care?

Recently I heard this thing that may not actually be a true story but whatever its relevant here. It's about the PINK REASON album that has the swasticock cover. The story is that the cover art was different but was somehow lost before it could be printed and the label just sent in this dumb fucking drawing. Upon getting the record with a giant swastika made of dicks on the cover Kevin Failure shrugged his shoulders and was real whatever about it. So it's dumb and fucked up and he just didn't fucking care. And then no one said anything about it. So I guess I'll take the time and say that this is a shitty record cover. It's a shitty drawing. In general this cover is shitty. It looks like it was made in MS paint. The fonts are cheesy. You, SHARING MASS GRAVES, didn't even really try and then there is this dumb fucking drawing that you may think is badass or funny or whatever but it makes me feel like shit and it makes a lot of people feel like shit. I'll also add that you got kind of a fucked up band name. And I hate that all this music I like has this fucking pervasive culture of "you don't belong here" to basically anyone who doesn't happen to be a straight cis white male. I have no idea if you, SHARING MASS GRAVES, realize this or not. Maybe you realize it and you don't care. Maybe you realize it and that's the fucking point you are getting at. However, if you are trying to shock people you failed, it's not real shocking because people pull shit like this all the time. So really it's kind of boring. And it's fucked up that it's boring, but it is.

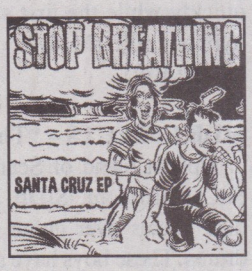
And you know what else? It would be cool to see your band sometime, but you know what would probably happen to me at your show? I'll probably get talked down to, I'll probably get a rape joke thrown at me at some point and I will probably get groped in the pit. So I probably won't go because I just don't want to fucking deal with it. Is that your fault? Not exactly but you sure as shit aren't helping with this cover art. And you know in reality you can do whatever the fuck you want but people will probably call you out sometimes. And really I'm assuming here, but I bet you and your buds will read this review and whine about me being a "man-hating bitch" or something, but really I'm pretty sure it's not in the man job description to put out a record with a drawing of gang rape on the cover. But I also realize that possibly I'm completely wrong about you. So, SHARING MASS GRAVES, if you are reading this why don't you write in and explain what the fuck you were thinking? I'm honestly kind of interested. This also goes for any other bro-dogs out there that hang with this type of thing. Tell me what the fuck you are thinking. I double fucking dare you. (MM)
(Blind Spot, no info / Terror Soul Music)

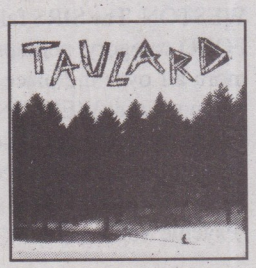
SHOCKTROOPERS – "Better Late Than Pregnant" CD

This trio plays speedy pop punk. The playing is ok on this but the vocals, which remind me of the '90s band TOO MUCH JOY who I liked, get a little annoying. There is a lot of off key action going on here and for LOOKOUT-esque music, this just makes me want to hear someone singing on key. I'm sure the vocals could be on key, but it's just a production issue. Whatever charm they were going for didn't work for me. (RL)
(self-released)

SHOCK WAVES – "Night of Music" CD

Some wee lil' Spanish lads going the Oi route via slick pop-punk. It's all extremely sincere, complete with countless odes to the power of music, working class struggle and other genre cliches, which is par for the course. Where SHOCK WAVES truly stumbles is in their removal of all the grit and toughness inherent with this sound. Songs like this should energize, make you flex and holler. Instead, I'm overcome with a vision of Slurpee-fueled pre-teens waiting in a Best Buy parking lot for their mother. How un-Oi is that? (MC)
(Spirit Of The Streets)





SICKOIDS – "No Home " 12"

A quick, six-punch K.O. here from one of the best in the game. Gone are the "poppy" songs found on the first LP, and this time opting for a touch-and-go blast of straight-up creeping darkness of hardcore rage. There are plenty of bands out there now trying to meld tried-and-true sounds of international hardcore and "D-beat" with a more classic American approach, to varying degrees of success, but I feel SICKOIDS has truly mastered it. The main reason: *riffs*, maaaan. Where most of this decade has been about "dumbing it down," this band has gone in the other direction and takes the time to *write* discernable riffs/songs/parts/records that are complicated, technically proficient, interesting, and fucking raging, with so many little details that nearly every listen unearths new nuances. Close to perfection and so good it hurts. (JU)
(Grave Mistake / Sorry State)

SIDA – "Apollo" EP

Gripping to the no wave moniker but for reals the chaos is way too low on this for that. This is like a slowed out and more deliberate the VANISHING. The guitar sound glitters through like SEX CHURCH, the drums and keys keep everything droning and plodding along. The A side is a marathon but also a total hit. The B-side rushes everything too quickly while the first side is way more of a hypnotic roll. (MM)
(Sweet Rot)

SIDE EFFECTS – "The Machine" flexi

Upbeat blend of Scandi beats mixed with SoCal hardcore. SIDE EFFECTS has gruff dual vocals over guitar noodling and steady drums. These boys have a typical D-beat political lyrical stance and a consistent sound with their other releases. This flexi release captures the essence of SIDE EFFECTS well and was released a while ago, but there are still copies left, so interested parties get in touch! (AE)
(Thincharge, no info / Shithammer / Muerte Negra, no info)

THE SIRS – "Miserable" EP

Funny, whenever I hear pop punk influenced stuff from the Tri-State area, that seem to remind me of either BEDFORD or WESTON. The SIRS fall more into the BEDFORD category, perhaps because they are in more all over the place than the straight up pop punk that WESTON was. Also there is a similarity in the vocal delivery as well. Four driving tracks on this record that will be living on my turntable for a longtime. (JF)
(Psychic Volt)

SLAKTRENS – "Västerås-Mangel" EP

Both the cover and the title are a play on and homage to the second KRIGSHOT LP from 2002, with cigars replacing the bullets around the black and white skull in the graphic and the home city of Sweden's SLAKTRENS replacing KRIGSHOT's home-base of Örebro in the title. Limited to 250 numbered copies, this twelve-song EP begins with a cover of legendary Västerås '70s/'80s punk legend T.S.T., before charging head first into the band's own brand of minute or less snippets of blasting quick hardcore. Similar in intent and rage as early KRIGSHOT or even the sound pollution BRODY'S MILITIA LP, where short rockin' build ups break into ultra-pissed, relentless explosions of turbo thrash rage. The vocals center on a unique almost monotone of scowling harshness, where they never peak or drop off from their constant severity, though are punctuated by backing vocal trade offs over an assault of throttling quick drum charges and intentionally distorted buzzsaw guitars. Ends with another cover of Västerås' DISSOBER and their '90s punk anthem hit "Sober Life No Way". This EP has a much stronger recording and delivery than SLAKTRENS solid 2010 debut EP, or 2011 12" that it warrants all fans of psychotic thrash to seek this one out!! (KS)
(Rawby)

THE SLEAZE – "Tecktonik Girlz" LP

There are just some records you like from the first play. This is one. The sound on this is so great. The guitar sound is the best aspect of the SLEAZE. It has a '70s punk style with just enough distortion to make it sound nasty, but it is clean enough to stand out. It buzzes along at just the right pace. The rhythm section is perfectly primitive. The singer has a raspy, whiny and lethargic vocal style, which combined with a bit of a high pitch sounds very distinctive. It also helps that the songs are catchy and the whole combination is cool as shit. (CK)
(Total Punk)

THE SNIFFS – "OCD" EP

Debut from this Washington DC lot, obviously inspired by any number of '90s greats from the Wallabies and Rip Off rosters. They do their absolute best to emulate the sound and spirit of all our favorite sneering spitters, succeeding to varying degrees across the featured five tunes. Not a world-beater, but not a bad listen either. Five tunes total, two of which woulda made an excellent 45. Next time! (MC)
(Disco-Lite)

SOCIAL DISTRUST – "Weight of the World" LP

This is pretty much exactly what you'd expect from the album art, that looks like it was pulled off the flash wall of some Boston bro-punk tattoo shop. I guess maybe it's more poppy than I'd expect, and the lyrics are pseudo political and not just about beer and brotherhood or something. Think of later SWINGING UTTERS and BOUNCING SOULS with some crotch rock style breakdowns. (AG)
(Wanda)

SOLID ATTITUDE – "Dash-ex/Creeping Quit"

At first this really creeped me out, the vocals build from a gravelly whisper to a maniacal scream, it sounds like the drummer is only playing a snare and floor tom, and is there a saxophone or an organ in there or just some weird ass guitar? This is pretty good and they probably kill it live, playing fast catchy punk with the singer rolling on the ground and doing some weird shit. (AG)
(Sweet Rot)

SONS OF TONATIUH – "Parade of Sorrow" CD

Recorded in 2011, released (on vinyl, at least) in 2012, this Atlanta unit traffics in a heavy, lumbering style which borrows a bit from crust. Some of these tracks have a swinging groove or sick breakdown, which drew me in, but mostly they do not maintain momentum throughout, suffering from awkward transitions and uneven songwriting. You gotta be ruling this style to get me interested, so I can't see this release drawing many fans who aren't already down. Even among the devout I don't think this will garner the highest regard. The cover is cool, though. (JM)
(Hydro-Phonic)

THE STABS – "Dead Wood" LP

Homeless records, a fairly new Australian imprint run by one of the heads in BITS OF SHIT (whose album last year was one of absolute favorites,) have gotten around to reissuing two LPs of absolutely essential, downtrodden and mean-spirited rock music from the STABS. Members of the STABS have gone on to form a whole slew of other Melbourne bands. The two STABS LPs are sort of ground zero for the newer generation of Australian bands that have "broken through" rather well to American audiences in the last few years, and it's a wise decision for Homeless to make these available again, on vinyl. Tough bass grooves mingle with thunderous

drumming and strangulated riffs, but the STABS know when to play it cool and let loose. "No Home" is a great example of this maxim, where the rhythm section tastefully sways beneath some spoken vocals during verses and the guitar only comes in to punctuate the cataclysmic verses. Equally adept at agro noise as moody atmospherics, both STABs LPs reviewed in this issue are absolutely fabulous and necessary. (SL)
(Homeless)

THE STABS – "Dirt" LP

30 minutes of menacing mutated garage-swamp blues from Australia. This certainly seems like a legitimate and authentic foray into the genre. Baleful lyrical imagery and musical malevolence that would probably leave fans of this style of song pleased as pie. Mikey Young, of various noteworthy Australian heavyweights, mastered this. (P$)
(Homeless)

STOP BREATHING – "Santa Cruz" EP

The Brian Walsby cover art, the title of the EP, and band photo inside the sleeve all work to drive an air of "beach core" into STOP BREATHING before the needle even hits the wax. When it does… yeah, I can hear it too. There's a youth crew-ish quality to the majority of the riffage, as well as more rawkin' parts, and some wylde solos. Better than the LP. (JU)
(Rotten to the Core)

STRONG AS TEN – "Test Pressing" EP

More blazing fury from STRONG AS TEN, these vets from Metz, France crank out top-notch thrashcore like the mid-to-late '90s never ended. The whacky side of o.g. powerviolence stands out as a clear influence, not least in the back-and-forth vocals that immediately recall SPAZZ. Punchy one-two drumming is, of course, the name of game here—backed up with some excellent breakdowns—and the ridiculous four-second falsetto bit at the end of "Another NYHC Stupid Song" reaches the summit of dumb hardcore genius. This is just all around awesome. (WB)
(Shogun)

TAULARD – "Frankreich Katastrophe" EP

Poppy keyboard driven French post punk or maybe minimalist new wave. I don't hear any guitars, just bass, drums and keyboard. It's an exercise in restraint and catharsis. The singer seems to be carrying and delivering more energy than the rest of the band. He seems to be delivering energetic vocals that flow well over a classic new wave style song. Think of the melodic, but slightly (but not actually) menacing vocals on a SUICIDE record. The keyboards are expansive and bright, and while sounding "good," they (and the bass and drums) don't seem to match the singer's energy. The keyboard and drums have a mellow avant-lounge vibe at times. Don't get me wrong, I don't mind expansive soaring keyboards. Have you heard the JONNY TELAFONE song "Ceremony"? That's a great song (new wave you can pray to). While this record has some good moments, it sometimes seems like the band is channeling disparate vibes than the singer, in this case I'd like to see a greater confluence of vibes be manifested in a less sonically dubious manner… But I do really like the singing. This band has potential and hopefully the band is in a state of growth where they can find a way to better synch their vibes. (P$)
(self-released)

THISCLOSE – "Burnin' Anger" EP

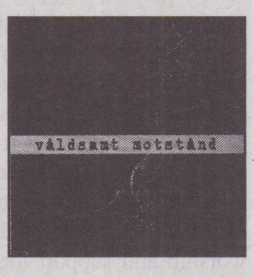
I'm a little sick of DISCHARGE irony and swindles. That said, I enjoyed this EP a lot and appreciated the reviewer copy. Any DISCHARGE fan will get a kick out of all the blatant and subtle DISCHARGE references. I had a punk debate with another DISCHARGE lover about the merit of this band, which means this band is worth my breath in the first place. The other person argued that FINAL BOMBS did it better if one is going for that late era DISCHARGE sound. I disagree because FINAL BOMBS puts their own spin on *HNSNSN* era DISCHARGE whereas THISCLOSE just rips *Grave New World* era off 100% and does it well. The three deer (or whatever horned animal) skulled Price of Silence/Born to Die In The Gutter fold out sleeve gets an "A" for effort with the nice *GNW* script frame around the image and dove logo on the EP itself. If you like late era DISCHARGE, uncrusty D-beat, and total NWOHBM vocals in the vein of GRIM REAPER then get this EP. I think it's more than a novelty—it's a piss off to all you raw punx who take yourself too damn serious. Get off the internet and exchange your soap for hairspray. I would very much like a demo tape if you have any left. Cheers! (AE)
(Antisociety)

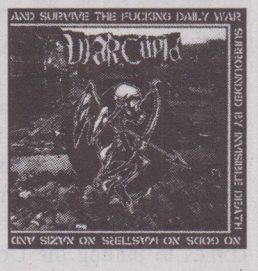
TYRANTS – "Initials BB" EP

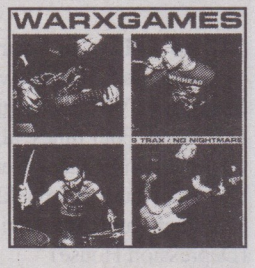
TYRANTS is a self-declared no-wave/art-punk trio from Portland, OR, a description I endorse. Propulsive but spacious drumming underpins seemingly improvised guitar squeals and fretting acrobatics that yield some positively damaged riffs. Atop that, TYRANTS' vocalist commands a staccato, irate delivery of menacing and sometimes child-like yells. This four-track EP recycles similar structures and percussion style for every song, but the extended guitar meltdowns are enthralling. (SL)
(Regrets)

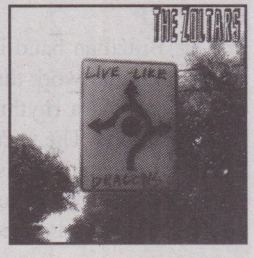
UNHAIM – 12"

A really great debut 12" by this Swiss crust band is their second release since their formation in 2003 by members of PACK, LOST and BRUTAL MASSACRE. While not really sounding like BORN DEAD ICONS, the eleven tracks here inhabits the same grimy corners of low=end down-tuning played at low-to-mid tempo, backed by a pounding solid drum beat and gravel vocals. Centering on dark mood as much as overdrive of straight ahead attack, it's a powerful record in it's a balance of dark, haunting riffs with simplistic bru-









tal pounding and a unique listen that fulfills the conventions of genre but doesn't fit easily packaged within them that it demands repeat listens. The actual "packaging" however itself is gimmick record to end all gimmick records: A 12" with a screen printed jacket with printing on the inside, a triple sided (with an alternately playing grooved third "side") mastering job, one side given wide bands like the original INITIAL STATE LP, with inscriptions between tracks and other unnecessary bells and whistle silliness that make it an interesting artifact... but leave me kind of unsure if any of these things really add to the overall experience, or just there to do something unique for its own sake. None distract from the music—luckily all the mastering tricks still leave you with a pretty loud record—lyrics are Mostly in German except for the three "side C" tracks. (KS)
(Rinderherz)

VÅLDSAMT MOTSTÅD – CD

I don't know how the fuck to say their name, but I dug this metal-tinged hardcore band from Sweden. The guitar tones are crackly with a bit of atonality that makes it a slightly uncomfortable listening experience. The guitar noodles a bit and the lyrics are about battling fantasy creatures sprinkled with statements like "I worship and support the war against asshole promoters." Sounds legit. (BL)
(Högre Tempo, no info)

VIOLENT END – "Blood Bubble" EP

There is some killer ugly, skull-stomping, club-swinging, brutish hardcore to be found on this EP, as expected. No fancy shit, just power chords, yelling, and smashing to medicate against the ills of modern life. I'm down. And I'm also quite impressed how close this record comes to nailing the Don Fury drum sound. Nice one. (JU)
(Lengua Armada)

VIRUS – "Live In Lourdes" EP

Thuddy-as-all-hell two piece from (I believe) Italy. VIRUS conjures a lotta noise outta a lil' band. Four tunes, all loud-ass, aggressive pounders immediately reminiscent of LAMPS and other current knuckle-dragging toughies. We'll hear more outta this lot, no doubt. (MC)
(Depression House)

WAR CÜPID – "Surrounded by Invisible Death" EP

This Brazilian band is playing furious D-beat with guitar work that holds my attention throughout and a rhythm section that is not fucking around. The vocals are pretty unintelligible but the dude is pissed and the included lyrics revolve around subjects like violence, politics and hatred of record collectors. This band commands all who are not posers to mosh. (BL)
(Imminent Destruction / Terrotten)

WARXGAMES – "9 Trax/No Nightmare" EP

Awesome new and unique hardcore from Baltimore. In the same way that CITIZENS ARREST drew from various and sometimes contrasting corners of the hardcore world and came up with a mind-blowing sound, WARXGAMES takes a similar approach and draws from similar but not identical sounds: most notably HERESY and RIPCORD along with the original wave of youth crew, a little early '80s USHC, late '80s POISON IDEA, probably DISCHARGE and early Japanese hardcore, and CITIZENS' ARREST. What they get is a sound that's thick and burly, with songs that go interesting places and are raging and multi-layered, with all their influences woven together in a way that they're identifiable, yet WARXGAMES' own work. The drums are mostly breakneck speed but are quite intricate when they slow down, with bizarre timing that's easy to miss beneath the rest of the instruments, and the vocals are sparse and clear. My only complaint is that I wish they had gotten a slightly dirtier recording to match their sound, which isn't clean by any means, but this is still a great record, and I hope I get to see them live at some point. (DG)
(React!)

THE ZOLTARS – "Live like Dragons" EP

The ZOLTARS play a very breezy variety of fuzz-laden garage pop. Maybe the resigned, slow delivery of "Heroin Thunder" and its smacked back refrain is some indicator of where the ZOLTARS are coming from. That tambourine makes it sound like a San Francisco record, but the ZOLTARS are from Austin. I'd like to forget that tambo-totin' paisley kids are still an SF cliché that even young bands here after the turn of the fucking century continue to reinforce, but the ZOLTARS remind of it. The flip of this record is a particularly dirge-like ballad that neglects to create much of a hook, but this works in the B-side's favor. Instead, it settles into the atmosphere of a drug den, plus the singer espouses some alarmingly nihilistic lines, which works very well in the self-loathing druggy context of the track. (SL)
(CQ)

V/A – "Fidel Bastro 20/7""

This is a twenty-year anniversary release for the Hamburg-based label. Featuring a sketch of Cuba on a red background and a yellow, smiling nuclear missile on the back with an arrow pointing its headed direction (that would be Earth), this is a four way split between two Düsseldorf bands and two Hamburg bands. From Düsseldorf, SPORT does a (rather bad) HÜSKER DÜ cover ("Never Talking to You Again," slowed down slightly and with distortion on the guitars and KIESGROUP does a very un-punk, twee pop song with German vocals and a xylophone (note: I *like* good twee pop, but this sounds like scheiße *to me*). From Hamburg ALAN METZGER does an indie, post-rock instrumental piece that could have been on a MOGWAI B-side circa 1999 and, a blast from the past, a SUPERCHUNK cover ("Fishing") by POTATO FRITZ. It may not be better than the original, but it's still the only energized song on the record that managed to grab my attention. (LA)
(Fidel Bastro)

V/A – "Shake! It Up Vol. 1" LP

From the land of beer and cheap drugs comes a comp of new Canuck bands. They wouldn't let me in their fine country so I won't be seeing any of them soon, but here's the rundown starting with the best. NEW TRICKS blows all away with an all female band reminding me of the WRECKS or BITCH SCHOOL—dirty tough guitars and banshee vocals. The POOR CHOICES is another great all gal band reminiscent of DICKLESS, 7 YEAR BITCH or DICKLESS. ELECTRIC EMPRESS sound like a lost '70s Midwest punk single. They gots the sound down perfect. The FROSTBACKS does some not so fantastic Oi with gruff vox, but with funny lyrics about ice fishing. Fuck. They're Canadians. On the shittier side of the comp we get the HEADONS who play some boring ELECTRIC FRANKENSTEIN sounding crap. MASCARA NIGHTS have a shitload of people in the band. It doesn't help. Tedious. GREENBACK HIGH plays weak power pop with whiney vocals. SHITTY NEIGHBOURS is an East Bay style hipster rock'n'roll band—way to many "babys" in this song for me. DURBAN POISON does an unfortunate cover of "Bad Reputation." Unnecessary. The JOLTS play wanker rock'n'roll punk. Not the STOOGES. There ya go. Fuck a moose. (RO)
(Shake!)

V/A – "Tunes From The Toilet Vol. 1: 55 Bands" EP

Deep breath as I drop the needles…how much lo-fi grind can I take? We are about to find out. I don't know man, it's more like listening to a sound collage or/and audio art installation. There are songs, but they are dropped in amongst power electronics and general weirdness. Some of the sounds are ridiculous, some are intriguing, some are quite face melting and some are a waste of my time…but nothing sticks around for more than a few seconds so the listen is engaging all the way through. More experience than compilation, try it if you are brave. (WN)
(Continuum)

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Target Earth: target@earth.email.ne.jp
Taulard: taulard.blogspot.com
Tenzenmen: www.tenzenmen.com
Terror Soul Music: PO Box 40064, Portland, OR 97240
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This Charming Man: thischarmingmanrecords.com
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DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Juliana Almeida, Amelia Eakins, Matt Badenhop, Robert Collins, Greg Harvester and Jason Ryan

ACOUSMA – From Charlottetown, Prince Edward Island, ACOUSMA fly out the gate with some hardcore akin to COLDSWEAT—fast and thrashing to slow and plodding, with a terrorized vocal inflection. They keep it interesting in variety by adding some moody HIS HERO IS GONE-esque moments. Tight and explosive. The covers and insert are lovingly hand-made. If you live in central or eastern Canada, you oughta check 'em out when they tour in mid-to-late August. (Matt) (5-song cassette, lyrics included, Calvin Monaghan, 47 Trafalgar St, Charlottetown, Prince Edward Island, C1A3Z4, Canada, socialsuiciderecords@gmail.com)

ALBION GOLD – *Unforgiving Eyes* – Well I've already been buttered up with a nice note on cute stationary with happy forest animals proclaiming, "Let's be friends!" So, now that I'm in a great mood, ALBION GOLD is from Australia and play sort of tight, aggressive, but kind of poppy punk. The recording is a little dry sounding overall, but the vocalist kind of reminds me of a blend of ALLERGIC TO BULLSHIT and BLACK FORK, which is interesting. I prefer the third and fourth tracks for their galloping pace, and the open chords on the third song are nice. The claim they'll send you a CD-R free of charge if you email them at... (Matt) (4-song CD-R, lyrics included, wearealbiongold@gmail.com)

BLACK PANTIES – There's some real "I don't give a fucking fuck" style of punk going on here. Two song cassingle so I'll keep it short since they did. The first song ("I Don't Care About the Punks") channels "Bummer Bitch" FREESTONE shit into a more pissed off condemnation of your fucking punk fashion show. The flip ("No Manners") is about growing up wrong and sounds like some lost REATARDS shit on ludes. In short, it rules and sounds like it was recorded on a turd covered four-track. (Greg) (2-song cassette, lyrics included, lucstlouis@gmail.com)

BOURBON SCUM / SNOTTY KIDS split – Both bands deliver rock'n'roll tinged punk, with BOURBON KIDS nodding more towards the STOOGES and SNOTTY KIDS traveling the cleaner, less snotty and more anthemic (albeit tinged with melancholy) route. (Robert) (10-song cassette, no lyrics, bourbonscum.bandcamp.com, snottykids.bandcamp.com)

BRAVER – *Stay Busy* – Mid-tempo, clean full-production pop punk that sounds appropriate for the Fat Wreck Chords roster circa late '90s. I hear a Billie Joe influence in the vocals at times, but this ain't anywhere near as marketable as GREEN DAY. They play well, but this lacks variety—decent band, bad style. (Matt) (12-song cassette, no lyrics included, Lets Pretend records, PO Box 1663, Bloomington, IN 47402)

THE BROOD – Glad to hear new stuff from Philadelphia! This band's got members from WITCH HUNT and SICKOIDS with powerful D-beat and catchy breakdowns! Two singers, Janine and Shawn, do some seriously good chorus parts together. Shit is good for real, get this tape asap. (Juliana) (6-song tape, lyrics included, filthybrood138@gmail.com)

CANE! – *Cum In Your Heart* – A slew of catchy and memorable tunes by this synth-rich Italian duo. There's a pretty good range of sounds spanning from power pop, to new-wave, to garage-punk, and it's all fun and upbeat. Hooks galore. My frame of reference ain't the best for this kinda stuff, but let's just throw out LOST SOUNDS, the SPITS and GRASS WIDOW for comparisons. Great stuff. (Matt) (14-song cassette, no lyrics included, Flesh Wave 21620 Hoffman St, Clair Shores, MI 48082)

COLD COMFORT – A very fitting name for this unsettling and disjointed Buffalo band. Something's not quite right here — from the uncomfortable vocals rising high from the mix to the lurching guitar lines. Dreary and rambling post-punk mixed with the more sparse WIPERS stuff. Promising tape, though it feels like COLD COMFORT is still honing in on their sound. (Matt) (5-song cassette, no lyrics included, Subject records, 74 Claremont Ave, Buffalo, NY 14222)

CORONA FEROX – *Logique Cosmologique* – Pretty uneventful and atonal garage stuff from Montreal. Lo-fi practice-room style recording, reverbed-bluesy guitars and lazy-guy vocals. Even the PAGANS cover sounds lifeless. (Matt) (6-song cassette, no lyrics, Red Arc MF Studio, 547 Ave, Ogilvy, Montreal, QC H3N 1M9, Canada)

THE CRASH HOUNDS OF AMERICA – *Trash Heap (2009-2012)* – Complete no-fi nonsense that lands somewhere between primitive SOCKEYE and oogles banging on pots and pans around a campfire—obviously, the elements that land closer to the former appeal to me more than those near the latter. The CRASH HOUNDS OF AMERICA take minimal instrumentation and no-wave art punk to dizzying heights of endurance testing madness. It might be self-indulgent brilliance...but it might also be nonsense. The discovery is in the journey, my friends. (Robert) (11-song cassette, no lyrics included, $3ppd, 2700 White Ave #3, Chico, CA 95973)

DEFAITE – This and the TELECOMMANDE and PARANORMAL tapes I got this month are like the trifecta of awesome current melodic French punk! What's going on over there? DEFAITE is definitely the most refined and epic of the bunch. Really fucking tight, danceable, memorable, catchy punk tunes with sick bass-lines and a really talented singer — just enough snarl and grit. Catchy melodic French punk in your fucking face. I'm coming over there and grabbing some cheese and a baguette, a bottle of cheap cabernet sauvignon and putting together a show with all these bands! Awesome tape. (Matt) (8-song cassette, lyrics included, defaite.bandcamp.com)

DIRT EYES – Meandering but with purpose, this Buffalo bass/drum duo takes the OM formula and attacks it like punks should. Yeah, a punk OM—maybe that's the lazy review, but sometimes the easiest review is also the correct one. This tapes compiles the *Zero Point* EP and the *YAAKMI* demo. DIRT EYES are also very good. (Robert) (7-song cassette, no lyrics, www.drugparty.org)

DISPARAGE – This is their CD-R demo release from 2012. The guitar is so fucking sick on this, especially the first track on this "Doom of Mankind." It starts off with feedback, leads into pummeling D-beat, vocals think DISCARD, then the guitar frenzy. This band is indeed a breath of cool D-beat air which rips with that total Scandi perfection. Thank you Richmond, VA for another devastating band. (Amelia) (5-song demo CD-R, PO Box 25994, Richmond, VA 23260)

FALTER – If the crushing opening weren't enough, the exceptionally bleak lyrics that start this six-song crusher set the stage for a dark and blistering assault. This is their first demo (two more have been released since) and if the goal is to pique interest and make me want to hear more then consider this a tremendous success. Terrifyingly heavy, pained vocals and a pace that ranges from a frustrated lurch to fist banging crust to a tornado of pure fury and then settles right back into a steady pummel before you have an opportunity to beg for more. Beyond solid. (Robert) (6-song cassette, lyrics included, realityisacult.blogspot.com, falterhc.bandcamp.com)

FANTASY ARCADE – Metallic thrash that drops into stoner jams occasionally. The band has some off-kilter time signatures and odd changes that set them apart from the pack. It's like mixing ANNIHILATION TIME with FACEDOWNINSHIT, but coming out of a San Diego mentality. (Greg) (8-song CD-R, no lyrics included, fantasyarcade.bandcamp.com)

EL FOSSIL – *Escape From Crabhorse Island* – Instrumental prog/psych rock with a surf rock bent. More chaotic and engaging than that description might suggest, EL FOSSIL inject more than enough life into these songs to overcome what might have easily become an overly restrictive formula for most bands. First song reminded me of LOST GOAT and my wife just muttered, "sounds

like early NEUROSIS" when she walked by…but yet I stick to the prog surf rock descriptor. See? You're intrigued, huh? (Robert) (11-song cassette, no lyrics, Muck Man records c/o No Breaks records, 184 Rogers Street NE St #301, Atlanta, GA 30317, www.nobreaksrecords.com)

GASMASK CITY – The first three tracks by this San Antonio band are pretty sloppy and incoherent hardcore songs. The two live tracks that follow actually prove GASMASK CITY to be a cohesive thrashing hardcore unit. Diverse lyrical topics about D.B. Cooper, Werewolves, and animal rights make GASMASK CITY a pretty interesting yet hard one to pin down. (Matt) (5-song CD-R, lyrics included, glue1899@yahoo.com)

GRIMA – I have to say it even though in this day and age, it shouldn't matter. All girls, from around Los Angeles, sung in Spanish, amazing live and recorded. There you go—I just pigeon holed this band. 1-2-1-2 drumming, '82 style bass and guitar and snotty vocals. They have a raw DECIBELIOS sound mixed with GLUEAMS or maybe a sped up NIXE. I haven't had this much fun at a show on the West Coast until I got to see GRIMA tear it up. The frenzy that this band brings with fun, tough energy is enough to give me hope for the future of punk. Split tape with MAL PASO out soon. Please release more material and tour more! (Amelia) (4-song CD-R is free, no lyrics included, 538 Denman Ave, Commerce, CA 90022, oi_626@yahoo.com)

HELLKITE – *Fun Kite* – Fast and rudimentary teenage punk songs with a hint of skate-rock. Snotty and simple, kind of awkward and a bit juvenile considering song-titles like "Chicken Sandwich," "Shit or Puke," and "Reptile Eye." Charming and fun, but not memorable. (Matt) (11-song cassette, no lyrics included, $5 ppd, kellkite.bandcamp.com)

LAUGHBOY – Some wild sounding, psyche-style hardcore is happening here, but it's mostly drenched in heavily reverbed vocals that drown out a lot of what is going on….or maybe that *is* what's going on. The songs are short, there's a lot of feedback and there's a lot of fuckin' anger. The vocals sounded like a wounded buffalo trying to fend off a rabid tiger. (Greg) (3-song tape, Lyrics included, Lumpy Rex, 6434 Wise Ave, St Louis, MO 63139

LIFE FORM – *West Coast Tour Tape* – Like a breath of fresh air in a sea of poseur crasher-crusties. These little rascals are noisy weirdoes in the best way. I feel like they're trying to let us in one a big inside joke, but I still don't get it. If you like GAI, WANKYS, SWANKYS and DISORDER with emoticons, you may like this. Get weird, squares. (Amelia) (7-song cassette, no lyrics because they were too deep for you to handle, mysterious contact information aka none, lifeform.bandcamp.com, jokes on you)

LIFES – New band from Milwaukee, members from CONQUEST FOR DEATH and GET RAD, so it had to be something good! Sound is a drop D powerviolence with heavy, slow and mid-tempo parts. (Juliana) (7-song tape, lyrics included, lifes.bandcamp.com)

LOUGHTON – This is a four-song cassette recorded at Thrillhouse records in San Francisco, so I guess they're from California. Recording is not very clear (and not in a good way). Their music is a rock'n'roll punk with mid-tempo beats. (Juliana) (4-song tape, lyrics included, no contact info)

MACHT NICHTS – A ferocious blown out hardcore onslaught, MACHT NICHTS fight through a destroyed recording to dish out crushing and compelling hardcore/powerviolence. If they are half as pissed as this demo suggests then I imagine the live attack is nothing short of terrifying. A proper recording will suit them well in the future, though I suspect that these kids might like to keep it dirty…which is just fine by me. Sinister. (Robert) (8-song cassette, lyrics included, c/o A. Mendoza, 243 E. Cornwall Rd, Cary, NC 27511)

MAKARRA – *Mierda De Hardcore* – The 3:24 intro had me kind of worried, but once "Konsumido Por El Vicio" kicks in, I'm on board! Raw and simple hardcore punk from Peru! This reminds me of shit from Mexico or Colombia in the late '80s, early-'90s—tupa-tupa punk with grumbly vocals, clipping bass and, from the sound of it, a crash cymbal with an entire chunk missing from it. Not unlike the first TERVEET KADET EP. (Matt) (9-song CD-R, no lyrics included, repugnante_d@hotmail.com)

MEAT MIST / MORSE – This is a split tape, MEAT MIST is from Kansas City with a heavy and noisy drop D sound including sludge parts. MORSE is from France and has a more melodic vein, although with noisy parts as well, some catchy riffs and two singers. (Juliana) (6-song tape, no lyrics included, no contact info)

MØNSTERRAPPORTEN – *Kun Snore* – It would be easy to just write "garage punk from Denmark" and leave it at that. You would probably be interested, and the description would be accurate, so why not? As lazy as I can be, these Danes are worthy of more attention…while this might indeed be garage punk, MØNSTERRAPPORTEN put as much into the aura as they do the songs, and the baritone vocals help carry this demo into a cerebral zone not suggested by mere talk of the music. The more I listen, the more I like it. (Robert) (7-song cassette, no lyrics included, E. Voss Amager Blvd 101 02-30, 2300 Copenhagen, Denmark, ekvoss@hotmail.com)

THE NEW ENEMY – *Churchill Sessions Vol. 1* – This is terrible. This reminds me of New Jersey early 2000s where bridge-and-tunnel kids with plugs would invade The City with their melodic, poetic trash. Like a cross between SCREECHING WEASEL (I've never listened to them, but I already know what the sound like) and softer side of emotional hardcore, AVAIL cover included. Gag me mainstream mall punx with your bandanas. (Amelia) (4-song cassette, no lyrics included, Clint McLean, 199 Blake St, Cobourg, ON, K9A 2K4, Canada)

NOISE HAIRCUT – *Noisecore Is Immature* – You read the title of this release, right? Weirdo no-fi nonsense crashing headfirst into nonsensical electronic noise. File this under "For Purists and/or Gluttons Only." (Robert) (7-song cassette, no lyrics, existentialdread.tumblr.com)

NORAH NOIZZZE AND BAND – I always want to be supportive of bands that are queer and able to sing about gender variance, but this is pretty awful. They bill themselves as "post proto punk of 2019 brought to you today", but it just sounds like extremely rudimentary synth music played by truly bored individuals. There is no emotion, no anxiety, no spark and nothing to pull you in to the songs within. The players on this recording sound bored tired before the end of each song. Maybe this is what 2019 has in store for us, but I hope that's not true. (Greg) (7-song CD-R, lyrics included, unrecords.me)

NRML PPL – Wild, chaotic, fucked up punk played by some stoned (?) freaks. "3A" falls apart and spins around in a FLIPPER meets third-GERMS-show kind of way. Fucked guitar tones and a screaming front person really hold it all together. The second cut is what sounds like a repetitive, stoned-ass instrumental jam that manages to be entertaining for its duration. (Greg) (2-song cassette, no lyrics included, Lumpy Rex, 6434 Wise Ave, St Louis, MO 63139)

NUNHEX – On tour now with DEVALUED on a US tour covering Middle and Eastern America. This band reminds me a lot of Bay Area's SIDE EFFECTS—slightly crusty driving hardcore and an enthusiasm that one catches in your teens that has not dissipated yet for NUNHEX. (Amelia) (4-song cassette, lyrics included, $5 ppd, noworkrecords.blogspot.com, No Work records, Bogdan Anderko, 1620 West Avenue Apt #304, Miami Beach, FL 33139)

OLD MAN STRENGTH – *Buffet Line Brawl* – I thought this was going to be funny because of the song titles: "Bullshit and Peppermints" and "Sitting on a Park Bench and Feeding the Pigeons." It's not. It's weak sounding, slow-to-mid-tempo punk hardcore with absolutely no hooks to set it apart from anything else. The songs sound similar to one another. The vocalist growls monotonously. The whole band is on the verge of falling apart (not in the exciting, no-holds-barred kind of way). Bleh. (Greg) (4-song CD-R, no lyrics included, oldmanstrength1.bandcamp.com)

PARANORMAL – Is it unpopular to like the way the French language sounds in punk? It's not like people say that all the time to me or anything, it's just a feeling I get. Well I generally think it sounds fucking cool. Firstly, PARANORMAL sounds like they love vintage-reverb guitar gear, which gives the whole recording a very cold feel. The vocals are melodic and hooky, and kinda off-key, maybe due to drunkenness, but it sounds fucking great. He's just belting it out, and it's really effective. Their whole sound is sort of like an amateurish NEON PISS mixed with the best elements of INSOMNIO, NO HOPE FOR THE KIDS and even the classic French group WUNDERBACH . Really excellent tape, can't wait to hear more! (Matt) (8-song cassette, lyrics included, gestapunk@gmail.com)

POSEY AND THE PARTY PIRATES – *Silly Songs For Fancy People* – Anthemic and infectious, with a raspy/snotty front man and a chorus of backing vocals—if LEATHERFACE were more aggressive of if LEFTOVER CRACK were less ska? The hooks are everywhere on this tape, and the tempo helps to hold my attention through the less interesting parts. (Robert) (10-song cassette, no lyrics, No Breaks records, 184 Rogers Street NE St #301, Atlanta, GA 30317, www.nobreaksrecords.com)

RAGING DICKBRAIN – *Your Girlfriend Is Unfaithful And Drinks Too Much* – Nonsensical noise/grind with piano and vocals. Threading the eye of the needle that stitches together total unlistenability with complete insanity. (Robert) (?-song CD-R, no lyrics, mevermind.tapes@gmail.com)

RE-ANIMADORES – Animadores means "showmen" in Spanish. RE-ANIMADORES from Puerto Rico sounds like early BLACK LIPS and feel good, like getting drunk and eating greasy food at 3am with your best friends. This is very reminiscent of the feel good days of Rob's House record era Atlanta sound where there is a slight country twang, definite rock'n'roll, and penchant for a good time where one can sing-a-long. Highly recommended! (Amelia) (3-song CD-R, no lyrics included, ahmedalbizu@hotmail.com, spazzdsign@gmail.com, Calle 31 FF45, Rio Grande Estates, Rio Grande, Puerto Rico 00745, soundcloud.com/re-animadores)

RITUAL CONTROL – *Demo 2013* – Where to begin... This tape starts off thundering as all hell. I don't know where they get off calling this a demo, because it is immediately apparent you are in for a serious pummeling at a high standard. The vocals rise up, almost sneak up, with the most excellent anguish I've heard in decades. Never straining, the message comes forth abrasive, dynamic and masterfully. Nothing here is overstated for the sake of filling in over instruments, or to lead the song along. Though, the vocals are irrepressibly passionate and haunting throughout. This is the sincerest hardcore punk you can experience. I'm in a Flat Earth state of mind by the bridge, trying to process the inspired rarity reeling inside a cold cobalt cassette. This is a hardcore tabula rasa. I'm reminded of fresh creative freedom and punk solidarity. A time when the lines between punk/grind/crust/hardcore were blurred. This "demo," is already in the ranks of half a dozen legendary bands of that era. It would seem trite to mention them. The bass is a grumbling chainsaw. Guitars: one an open lash, the other distorted fire. The drumming is simultaneously complex and direct, taking off from the listeners' comfort zone as soon as you catch up. A maelstrom beating fills this room-laying derivative to waste. I am blown away by this tape and the layers of dark rage within it. The production is bright and heavy as a bomb blast. It almost becomes scary after consecutive listens. The entire play never lets up, ending on a dooming finale including a pitch-perfect guitar solo. The punk scene is vultures, and it is hawks. This tape is out for a fresh ripping kill. I don't know if you know who the members of RITUAL CONTROL are, but I know you need this. Predicting this the tape of the year. (Jason) 6-song colored cassette, no lyrics included, ritualcontrol@gmail.com, PO Box 22367, SF, CA 94122.

ROTGUT – *rotfuckinggutdemo2012* – I have to admit I judged ROTGUT. At that demo bin moment, I was not in the mood for anything called "rot fucking gut," but I grabbed the demo anyway. The cover art was awesome and I liked the use of a CREEPSHOW-like typeface. This tape is ridiculously heavy and in a great way. Starts off with 1-2-1-2 Neanderthal drumming and super distorted guitar, then a pile-on of the same with bass. The entire 3-piece comes together with SOB + BEYOND DESCRIPTION-style vocals. This is the sort of crustgrindcore *I love*! Blistering, mincing, organic blasts that ooze together. Hardcore guitar/bass. SCUM-style. Fucked up time changes, various tempos, and loads of feedback. A total trigger-less splatter mess, *but* with a very punk feel à la DESPITE, DISSENSION, WARSORE, DESTROY! Weird samples et al. ROTGUT is almost anthemic at times. AGOTHOCLES meets TERRORIZER riffs with a [friendly?] sense of humor, enthusiasm for grind, horror movies and comics. They're also really into moshing. I noticed that they thank SETE STAR SEPT in the notes as well, who I just saw at CHAOS IN TEJAS and those two absolutely destroyed. Last track is a sick UNHOLY GRAVE cover. ROTGUT demo for the win. (Jason) (9-song cassette, lyrical themes included, giallogrind@gmail.com. goreinyourface.blogspot.com.)

STAGNANT YOUTH – I'll just include their description since they wrote my review for me, "6-song demonstration from new Houston, Texas hardcore band STAGNATION YOUTH; born at the end of 2012 and fueled by distortion, nihilism, intoxication and noise. The parties involved in STAGNANT YOUTH are also responsible for Houston's most polarizing hardcore band, BACK TO BACK." Well it's not really that distorted, the vocals are grunt-y in that tough guy way, there are subtle metal undertones with hardcore fury and blood boiling moshable bits. They're good for the violent, bro-mosh Texas scene with solid guitar riffs and nothing new. Not bad. (Amelia) (6-song cassette, no lyrics included, howcouldhardcorebeanyworse@gmail.com, oddhours.storenvy.com)

TELECOMMANDE – *En Ligne De Mire* – Damn, another catchy punk tape from France! Snappy three-chord punk with snotty melodic singing and a synth (which also mostly follows the three-chord rule). Pretty straightforward stuff here — a reminder that punk is fun. This shit is infectious! (Matt) (10-song cassette, no lyrics included, 6128frustration@gmail.com)

TIMES BEACH – TIMES BEACH write songs that kinda go nowhere and will never make them a cent, but people will still be talking about these songs in 20 years. Seriously. "Cement" is a simple indie-punk song with noisy guitars and a wandering melodic bass line that will sit in your mind and never leave. They're treading in the same waters as WHITE TRASH SUPERMAN and more contemporary faire like TOTAL CONTROL. They're not quite as stunning as those bands, but they're probably making someone in the Midwest feel similar to the way those bands make people feel. The flip side is a synth driven song called "Still" which is as close to perfection as one might hope to get. (Greg) (2-song cassette, partial lyrics included, Lumpy Rex, 6434 Wise Ave, St Louis, MO 63139)

TONITIX – Grooving lo-fi garage punk from Montreal. Pretty basic stuff overall, but with a good amount of attitude and the swaggering vocal style stands out. The tape jacket design is clever — a carnival clown's tongue is cut out to wrap around the cassette, and the tapes look like they've been hand screened or something. (Matt) (6-song cassette, no lyrics included, Red Arc MF Studio, 547 Ave, Ogilvy, Montreal, QC H3N 1M9, Canada)

VAGINORS – *Discography* – My first VAGINORS experience is this cassette compiling their 12" and 7". Sounds like a cartoon version of this trend of noisy raw punk contrived from all those old Japanese noise bands that everyone else likes more than I do. It actually sounds really clean to me to be considered "raw," but what do I know. I think this is unoriginal, annoying and way overdone. You know what else? This is what FYP kinda sounded like back in the early '90s, but it worked because wasn't forced! (Matt) (12-song cassette, lyrics included, bloodofwarrecords.blogspot.com)

VIVISEKTIO – *Naamiaiset* – Malaysian release of this fucking monstrous Finnish hardcore band. The songs have the power and urgency of classic Finnish hc, but each has its own brilliant hook in the chorus. Take ÄÄRITILA and add a dash of melody and you've got VIVISEKTIO. They're actually veterans of the scene, having been alive in the early '80s, but have only committed their songs to recording the past few years. Side A is studio, side B is live, and it all rules! (14-song cassette, lyrics included, vivisektio83@gmail.com, www.blacxkonflik.com)

WOLFEET – Total bubble gum, dreamy pop with danceable radio safe beats. I think I hear a drum machine and hipsters enjoying themselves. Whatever. (Amelia) (10-song cassette, no lyrics included, getresurrected.com, resurrectionrecords.bandcamp.com)

X= – *Home Recordings: Volume 1* – Presented as a one-man band this time around, these recordings from X= are decidedly more raw than their first demo, and more rock"n'roll with the exception of the standout track "DeCulture," which is a pure burner. Catchy as hell and with a swagger in the vocals that carries into the songs, consider this a more than ample snack to stave off you hunger for the next full demo…though "Frontal Lobe" is so delicious you might not need anything more. (Robert) (5-song cassette, lyrics included, exequals@gmail.com)

V/A – Use – This is a tape comp of bands that fall under the USE (Underground Sonic Energy) umbrella. USE is the term that has been coined for…well, I don't have the space to explain the entire USE manifesto (included with the tape), but it basically boils down to a loose amalgamation of music that is specifically anti-authoritarian and free as fuck. This tape is all over the map, but is uniformly excellent. Some of the songs delve into mid-tempo indie while others open themselves to free-form improvisation. Others are straight up punk (even though that term seems forbidden, according to this comp) and experimental. Each song flows well into the other, even though their styles may feel entirely different. Standout tracks: TRUE MUTANTS, LIBERTAS, the YES GO'S, APOGEE SOUND CLUB and ARMEDALITE RIFLES. This is an excellent compilation. (Greg) (17-song tape, no lyrics included, 66 Albion #5, San Francisco, CA, 94103, blackbolt_23503@yahoo.com)

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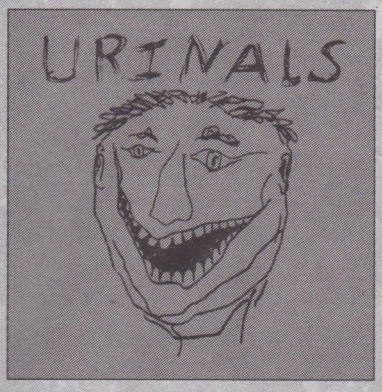

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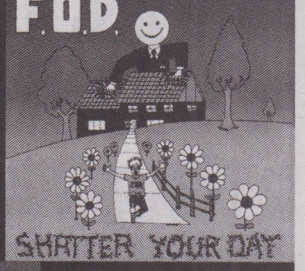

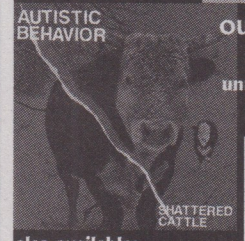

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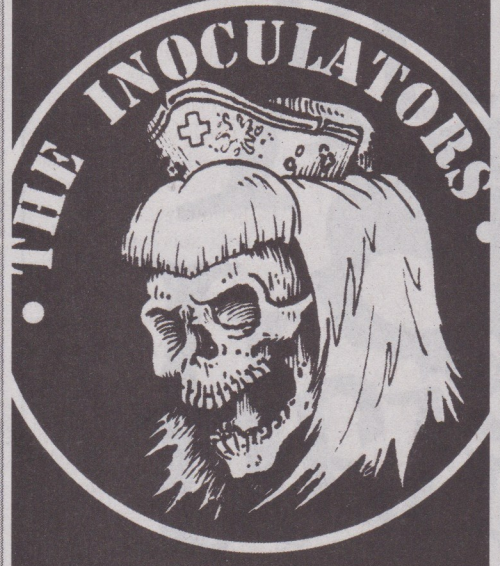

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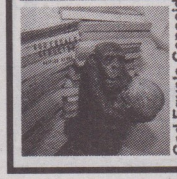

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RIFLE DIET
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Singles Series #4
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ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(AR) Arlian Amend-All
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booze
(EC) E. Conner
(FF) Francesca Foglia
(AG) Alison Gaye
(DG) Dan Goetz
(DJ) Danny Gresham
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(LA) Lydia Phelps
(MP) Max Power

AKELARRE EN EL FANGO / $2 plus postage
11 x 17 – copied – Single page
A fold-up of the before and after. Your shoes hang over the stool you jumped from. Why'd you do it? 'Cause the virgin mother is fucking rotting on the other side. Hell Hell Hell Hell Hell. Or whatever. I mean really, suicide shouldn't be exemplified because like all death (and life) it's all just pretty regular. You can have feelings about this I guess. (EC)
c/o Doc / Carre Carros 51 / 08017 Valvidera / Barcelona, Spain /
www.docindustries.blogspot.com

ANARCHY #74 / $10 ppd US
8.5 x 11 – printed – 72 pgs
This journal will be most relevant to those who find crucial distinctions between *anarchy* and *anarchism,* students of philosophy, those familiar with different branches of Marxist thought, and the like. I don't fit these descriptions and considered much of the writing here to be divorced from real-world applications. There is a historical piece on the Mexican revolutionary Práxedis Guerrero, which, while a bit dry, at least describes something that happened. There are book reviews, including one longer piece in which the author restates ideas he likes in a more accessible form. The introduction states some material was left out of this issue, but there's a lot of wasted space throughout, with pull quotes, pointlessly large headers, etc. Look for this magazine at your college library. (JM)
PO Box 3448 / Berkeley, CA 947013 / www.anarchymag.org

AS YOU WERE #1 / $5
8.5 x 5.5 – printed – 72 pgs
Wow, True Believer! What an amazing comic zine, well put together, printed well, cardstock cover and it's all about *house shows*! Tales of victory, regret, missed connections, gripes, glory, and rage. This zine is doing so many things right, it's got a pretty equal mix of boys and girls, straights and queers, jaded complainers and stoked kids, a beautiful cover by Steve Larder and even better centerfold by Liz Suburbia that I want blown up on my wall. Liz Prince and Anthony Sorge's monster stories are hilarious, Brian Connelly and Ashley Palafox bring up very important points on being considerate at a show—I could keep going don't take my word for it, go get it. A Must Have. (AG)
1057 Valencia St. / San Francisco, CA 94110 / www.SilverSprocket.net

BIKE PUNK / $2 plus postage
8.5 x 5.5 – copied – 32 pgs – Spanish
This is a cool black and white zine that details little bike modifications with simple illustrations and a few directions. There are security instructions for how to lock down expensive bike parts. Also some vague instructions on how to make a tall bike and a chopper, as well as some practical advice on hauling water on your bike rack. It comes with a free tube patch!! (EC)
c/o Doc / Carre Carros 51 / 08017 Valvidera / Barcelona, Spain /
www.docindustries.blogspot.com

BLINKO'S ARMY #3 / $2
8.5 x 11 – copied – 34 pgs
The '90s were a while ago: you can go beyond the Courier New and digital photos that got ruined by the shitty copier/printer for your layout. You can also really get rid of the topless zombie looking lady on the back cover, especially if your layout is going to harken back to the '90s. Except for the decent Providence scene report, all the writing is high school level, mostly one-line interview questions, and columns that reek of not fitting in with the jocks and preps. And the phrase "boot boiz" is used non-ironically. (DG)
2244 Rue Duvernay / Montréal / QC H3J 2Y3, Canada
www.facebook.com/pages/Blinkos-Army/331664530196307

CETASCEAN / $?
7 x 8.5 – copied – 23 pgs
This zine was produced to be included with the Cetascean *Crows* 10" and contains song explanations and essays about topics addressed in their lyrics. There's a very good analysis of the historical and current injustices done to First Nation peoples by the Canadian government, an introduction to the notion of privilege and how it applies specifically to the punk/HC scene and other writings on mental illness, place and displacement. Political zines used to be commonplace back when *HeartattaCk* and *Crimethinc* roamed the land, but they seem to be in decline and it's nice to see a group of writers collaborating with a band to bring these explicitly political messages to the record-buying public. As a zine on its own it's a little too diffuse to be a great read, but in context it's an excellent resource. (AU)
www.mercyofslumberrecords.com / www.phobiarecords.net

CLOCKTOWER NINE #2 / $2 or trade
5.5 x 8.5 – copied – 20 pgs
Kind of minimal but direct, on a cursive typewriter a few stories conjured by walking pace, for the love of records' histories, some scant reviews. Tightly packed personality. This zine has the first half of a really engaging interview with Gordon Ornelas, the guy behind Seattle's *Skill Shot* pinball zine and *WDC Period*, a comic-centric zine from the '90s that covered the punk scene with show and music reviews. Leaves ya wanting more…(JB)
Spin Cycle records / 321 Broadway Ave / Seattle, WA 98102

CRUCIAL CHANGES #5 / free or trade
5.5 x 8.5 – copied – 20 pgs
"Hello we out here" scene report from Omaha, sort of a Welcome Packet. This zine comes with a CD-R of five or six bands that are featured in the write-ups therein, the first song is screamo followed by sludge. The photos, descriptions of shows, and band names indicate there are bands of every stripe there. Couple rants, Chicago zine fest review and some record reviews too. The layout is pretty computery and sparse, which feels bleak to me but maybe it's a reflection of the somewhat treeless landscape I remember there when I passed through years ago. (JB)
Keith McGrath / 1105 49th St. #410 / Omaha, NE 68132
www.crucialchanges.blogspot.com

DEGENERATE #12 / $5 ppd US
8.5 x 11 – copied – 16 pgs
Issue twelve of this black and white, xeroxed Bay Area zine, created by *MRR*'s very own, the debonair of post-millennial post-punk assessment, Mr. Lefebvre Punk Esquire. There is something to be said of punks who know themselves, their preferences and references well enough to complete yet another stimulating, eloquent and stylistically strong issue. The intro discusses the wrongful misuse of the

term "psychedelia" by SF bands, contextualized by the recent yuppie take-over that SF is witnessing. It sets the darkened scene for the Scapers (SF) and Rank/Xerox (OZ by way of SF) interviews that follow. Next is an extensive analysis of his angle on post-punk today, ending with a selection of record reviews. What I like so much about this zine is that over the issues it has traversed through a selection of subjects, while still keeping its own aesthetic very vivid. With every issue it evolves some and the writing voice—perhaps seen by some as academic pontification or needlessly convoluted—is still undeniably articulate and, at times, downright profound, if not for what is said, but for the manner in which it is said. Minimalism is not for everyone, as is the case with excess. And them some manage to tightrope between the two with understated elegance and admirable self-confidence. Like is so often the case with creative types who seek intellectual challenges and who readily discard their own work almost as soon as it has been finished, I can very well see Mr. Lefebvre moving on to darker pastures. Whatever the output, and without wanting to place the unwanted weight of expectation, I'm pretty sure it will be a similar shade of grayt. Comes with a red Scapers *Third Wheel* flexi suitable for both those good Bad Nights and those elusive Good Days. (LA)
PO Box 3272 / Berkeley, CA 94703 /
denegeratezine@gmail.com
degenerateephemera.blogspot.com

DEVILS BLUES #2 / free or trade
5.5 x 8.5 – copied – 16 pgs
Part collage part too-dark photocopy art veering thematically towards vermin and death. It's so short it's hard to even pick out much to mention, there are no words except: a photo of some tag that says "Sabbath Bloody Sabbath" and "The Rat Lapdog of the Devil" which is pretty cool and could keep my attention with a story but that's all you get. (JB)
www.devilsbluesart.tumblr.com

DOLLMATRIX / 10.45 euros ppd
9.75 x 7 – printed – 56 pgs
This is a three-way split comic zine with Zeke Clough from the UK, Marc Van Elburg from the Netherlands and Crippa Almqvist from Sweden. This is a beautiful horrific mess. The styles range from mutated Crumb/Rat Fink nuclear melt down to cartoonish Geiger. This is so fucked with some classic cartoons making an appearance as mutilated perversions. Each page is busy with bodily fluids, exposed and melting genitals, monsters and terrifying scenes of horrible fantasy of decay that put Bosch to shame. All of this done…in a cartoonish way that twists all of your childhood memories into pain. So good. (note: you can get this zine along with *Renate* #19 and *Slasher Whore Goes Psych* for 14.45 euros ppd!) (MB)
crippaluvu4poost@hotmail.com / Crippa Almqvist / Schwedter St. 33 / 10435 Berlin / Germany

HARDCORE ANACHRONISTIC ASSEMBLY #1 / $3
5.5 x 8.5 – copied – 48 pgs
For better or worse, whenever I see the word "omnibus," I immediately think of a guy from Berkeley, and then I throw up in my mouth a little bit. Luckily (for me, and *you*), this international zine omnibus is comprised of pieces by current, relevant punk writers from all over the globe, and it is fucking great. Tom from General Speech is the guy behind this, and he starts things off with a brief introduction, short scribblings about English anarcho punks Androids of Mu, an extended feature on Germany's Scapegoats, and some delirious musings about recent records he's been enjoying. *Hardcore Anachronistic Assembly* also includes pieces from the following zines: *Concrete Guerilla*, *Radiation Sickness* (horror movie reviews, awesome), *Decaptitated*, *Eskupe al Alkade* and *la Ciudad Mas Feo del Mundo* (both in Spanish), *Got Myself* (interesting musings on current bands), *More Noise, Night Reader More Than Fight* (great editorial about American bands touring Europe), and *Your War*. I can't even begin to tell you how much I enjoyed reading this. Most zines that come through *MRR* are either self-indulgent, juvenile, or too focused on one subject (to the point of redundancy). This zine is none of those things, in fact it's the complete opposite; tangible evidence that the punk zine is still a living thing, and still capable of delivering inspiration. (KM)
www.generalspeech.storenvy.com
General Speech / PO Box 24842 / Lexington, KY 40524

HON YOU'RE IN BALTIMORE! #16 / $4
8.5 x 5.5 – copied – 59 pgs
This is clearly a zine from Baltimore compiling stories, polished essays, poems, abstract rants, and bar-napkin scrawls. If you've never read this zine, what makes it intriguing is the ebb and flow of the zine and the people who write for it. These are real Baltimoreans from all walks of life, including famous photographers, poets, award winning journalists, a police officer with a MLA from John's Hopkins university, composers, artists, and many more. Sometimes the zine has a particular set theme but this but seems to be all over the board laced with stories of scoring new jobs, tales of ex-lovers, robberies during the past hurricane, and a comical look on what it might take to win a Pulitzer Prize. Keep Baltimore weird! Keep up the Good Work! (DJ)
Eight Stone Press c/o William P. Tandy / PO Box 11064 / Baltimore MD 21212 /
eightstonepress.com /
wpt@eightstonepress.com

JESSE OWENS #5 / $1, trades OK
8.5 x 5.5 – copied – 8 pgs
I don't understand how this zine is five issues in—if you're gonna take the time to put your uninteresting anti-climatic horror story about the bro in flip flops and gym shorts forcing you into their friend's house in a strange neighborhood, at least take the effort to change the format from triple spaced Times New Roman. This was the worst triggering shaggy dog story I've ever read. (AG)
www.crablezines.wordpress.com

KIDS OF THE BLACK HOLE: PERSPECTIVES ON THE NORTH AMERICAN PUNK HOUSE / $4 postpaid, $6 world
8.5 x 7 – copied – 34 pgs
I was really stressed about reviewing zines this week, mostly just because of this zine. I was actually like, really shocked to even see it existed. And when I opened it everything seemed to get worse. I feel that if you might have the same feelings as me, you probably got them by the time you read the title. I dunno man, like, I get it. We punk, we dirty, we live together, it's like, fine, I guess. I did drugs in someone's backyard and Ian said in the most perfect state (I'm paraphrasing) "What's so fucked up about that zine is that it's just objectified social relations." That's what happens when you take mushrooms with your feminist study group I guess. What sucks about this review the most is that it falls in line with the whole fucked up matrix of the *kind of thing* this zine is all about. Straddling the line of internet and a gross reflection of punk affect. Are you actually allowed to write out the word "Cometbusian"? Much less follow it up with "(lol)"? More than one person contributed to this. But why? I *know* I'm not special. Even though I am. Do you? (EC)
c/o Bryan / 3536 N. Haight Ave. / Portland, OR / 97227
brybry@riseup.net

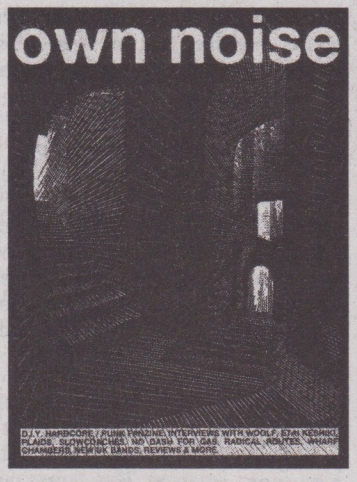
KRILL #1, #2 / 3 euros plus postage
8.5 x 5 – printed – 32 pgs
Within the pages of both these zines you will find comics from Germany, almost all by by Oksa Wald. It's scribbly, very busy pen and ink with strips that tell a story, to little sorta funny, almost cutesy nonsense strips, to full-page nightmare-ish freakouts. This shit is weird and fucked—and totally awesome. With a strange sense of humor and lots of boobs, there is an undercurrent of total absurdity and the scary things that happen in a deranged mind. Some of these pieces could easily find a home is the old *RAW* series. While the strips are used as a medium for telling a story, the one-page illustrations are like a fucking gruesome car crash—no explicit story, but just a ton of information that enslaves your eyes and either forces your mind to try to make sense or pulls you into the abyss…either way you are going down. There are really impressive style changes that do not spread anything thin and all of which complie a

sort of messy controlled chaos. A two-color screened cover wraps these treasures. Cool shit for anyone into comics. I am surprise Oska is not some big deal asshole comics guy, 'cause some of this stuff is that good. (MB)
oskawald@gmail.com

MORE NOISE #10 / $3 ppd US
5.5 x 8.5 – copied – 40 pgs
After one glance at the minimal, pink cover of this zine, I knew exactly what I was in for, and boy was it a treat. This final (?) installment of *More Noise* is brimming over with interviews (some of which had never been translated into English until now), rare photos, and oral histories of legendary Kyushu noisecore bands including: Confuse, Gai, and Sieg Heil. The overwhelming majority of this zine however, is dedicated to the Swankys. There are multiple interviews with band members, a retrospective of their trip to Tokyo to record the Very Best of Hero LP, and a multi-page chronicle that will tell you pretty much everything you ever wanted to know about the band. If you're into this kinda stuff at all, consider this essential reading, if you've never been stoked on noisecore (sucks for you), *More Noise* still has plenty of interesting material and uncommon photos (a few of which look like they were recently dug out of shoe boxes somewhere in southern Japan) that will appeal to any punk's sense of nostalgia. You want this. (KM)
www.feelitrecords.bigcartel.com

OCCUPATIONAL HAZARDS: THE RISE AND LIMITATIONS OF OCCUPY OAKLAND / $?
8.5 x 5.5 – copied – 13 pgs
First off, this is a pamphlet, not a zine, about Occupy Oakland. If you didn't get to experience the port shutdowns, the dance parties, the teargas, the disgusting police brutality and the masses and masses of people who came together in the streets of Oakland to help shut down corporate America back in 2011, this pamphlet covers all of that and then some. The author critiques the organizers and the movement itself by reflecting on what could have been done to make things better and have more of an impact on the media. This is a lot of text to read and it's all very serious, but it's also a slice of history and I'm glad they took the time to write and print this for future generations. This is perfect for your Anarchist study group or to file away with the rest of your political zines. (VX)
CAL Press / PO Box 3448 / Berkeley, CA 94703 / www.anarchymag.com

OUR WAY OF LIFE: A CHICAGO SKINHEAD ZINE / $?
8.5 x 5 – copied – 32 pgs
Depending on where you are from in the world, Skinhead means something different to you than the next person. I have seen it become a full-on fashion trend in the form of Bay Area punk retirement, I have seen White Power skins walking around like they are on a leisurely stroll in Sweden, I have read about Anti-racist skins in Russia being murdered by WP skins, I have seen with my own eyes full on brawls between Indiana WP skins and Chicago Sharps. Skinheads have been ever-present in my punk life and while I don't claim to be an expert or be a part of this scene what so ever, there has always been some sort of alliance, tenuous at times, between the Chicago punk scene and the Anti-racist skins, not only because of the interest in similar music, but also because of the real threat of WP movements in surrounding areas. This zine is from Chicago. If you know nothing about the area, it is a working class city surrounded by lots of suburbs and beyond that corn and soy farms—a big city in the middle of nowhere. This zine is bred from this and it shows. There are interviews with Warrior Kids and Skrapyard (according to several Aussie punk sources, Meatdog is a racist, straight up) that are short but concise with some interesting questions that refer back to the fact that this is indeed a skin zine. There are very well done and extensive record reviews and very good beer reviews "I don't care about your life. Drink it. Five Boots!" Pair well with: "I fucking hate you." Seriously though, the reviews are good. The best thing about this zine are, believe it or not, the personal narratives about a skinhead working a job in Des Moines, Iowa discovering the tight-knit, inspiring scene and the introduction to the zine. In all my years of zine reading…I don't think I have ever said that the "per" parts are the best of any zine. The intro is some great writing that lets you know what the intention of the zine maker is, but also an extremely well-done critique of the past and current skinhead scene, that to me is a true sign of not only commitment to ones chosen subculture (dude's been around a long time…), but also the faith that it can weather the change of time. No name-calling and no chest beating, it's tough, but not meathead-ish. It's not the prettiest zine, but have you really ever seen a pretty skinhead (discuss…)? Good zine and a good look into a long running and self-sustaining Chicago Anti-racist Skinhead scene. They don't care what you think, but this is an opportunity to understand something about your ally/enemy that is part of the punk scene to which we all belong—whether you like it or not. (MB)
bagofcliches@gmail.com



OWN NOISE #1 / £3.10 ppd, 6 euros ppd, $7 ppd
8.5 x 11.5 – printed – 44 pgs
Wow, this zine is fucking awesome! Apparently it is the creator's first completed attempt at a zine (sans one issue made with a friend at the age of sixteen and others discontinued half way) but I never would have guessed so! It all started with the discovery of a typewriter. Two-color riso printed, with a yellow cover and shades of pale green piercing the black and white interior here and there, done in all the right ways, was the result. The layout, composition, colors, backgrounds and fonts used all tie in really well together, and while the aesthetic is minimal and there is more text than pictures, but it's still punk-liciously pleasing and eye-grabbing in a rather '80s Pettibon-flyers kind way. The rich content is fresh, with interviews and fiction/essays alternating with good flow. The interview questions are interesting and so are the bands: Plaids, Woolf, Etai Keshiki, Slowcoaches, No Dash for Gas, Wharf Chambers, Radical Routes. Plus, there's a Who's Who? New UK Bands feature, which is as great as it sounds! (Five questions asked to: Mars to Stay, Shopping, Die, Voidhammer, Cop, World Peace, Chain of Flowers, City Yelps, Queer'd Science, Grand Collapse, Amorous Dialogues) *and* then some record reviews. There is seriously *a lot* to read here and if you have any interest in well-written, good-looking zines, or want to get the scoop on new bands from Leeds and the UK, get your paws in this! (LA)
J. Mohajer / 9 Tern Rd. / Porthcawl / CF363TS UK / jonmoher1@gmail.com

PARANOIZE #34 / $2, trades OK
8.5 x 5.5 – copied – 28 pgs
If you thought New Orleans Punk was only about Crackbox, Fast Boyfriends and Necro Hippies maybe you should pick up this zine highlighting the uptown/Siberia/Mississippi bar punk and metal scene. The scene report is pretty thorough for that scene, and the interview with Fat Stupid Ugly People was pretty good, and those guys are pretty cool in real life. But the rest of it was pretty uninteresting for me and I'm usually in love with everything about New Orleans. If you're doing drugs at 4am in the Saint or Snake and Jakes and lacking for conversation, maybe pick this up? (AG)
www.paranoizenola.com

RAZORCAKE #74 / $4
8.5 x 11 – printed – 112 pgs
I was gonna write this *huge* rant on what is and isn't punk, but then realized that if you've made it this far in the zine, you've already read enough of that. *Ba-dum-bum-chhh* This issue of *Razorcake* features an interview with the band Birthday Suits from Minneapolis, an interview with Death (by Nardwuar), comix, photo pages, reviews and columns about the internet and capitalism, an intro to science fiction, and one columnist writes about Mexican food, explaining to the readers what guacamole and quesadillas are, as if we didn't already know. My one problem with *Razorcake* is that it's a little too cartoon-y for my taste, but it fits with the magazine because *Razorcake* has a lighter feel then say, *Maximum Rocknroll*, and they cover a lot of ground in the punk and indie scenes in Southern California, which is *cool* and needed. And even if I did critique them for their layouts, they probably wouldn't change a thing because they really don't give a fuck what people think, they're going to continue to do what works for them and keep releasing *Razorcake* each and every month. And *that* is punk. (VX)
PO Box 42129 / LA, CA 90042 / www.razorcake.org

RENATE #19 / 6.45 euros
8.25 x 5.75 – copied – 24 pgs
This is a compilation zine featuring thirteen different artists from all over the place each with one page to create a comic with the theme "The End of Teenage." This does not look copied—or rather it looks almost printed because of the good paper quality, which is a different color in some of the same zine. Mine happens to be gray. The artwork is a complete mix of styles according to each artist. Most of the sparing text is in German so I can't grasp what is happening in some of these strips, but the stand out artists for me are Crippa Almqvist—weirdo rock'n'roll scary cartoon, Auge Lorenz—minimal line drawing with a little detail, Lili Konishchev—very modern-looking, ugly and bold strokes and Kido Sjorre—abstract, smeary, scribbles on top of negative space. A very well-done, cool concept! (note: you can get this zine along with *Slasher Whore Goes Psych* and *Dollmatrix* for 14.45 euros ppd!) (MB)
crippaluvu4poost@hotmail.com / Crippa Almqvist / Schwedter St. 33 / 10435 Berlin / Germany

SLASHER WHORE GOES PSYCH / 1.75 euros ppd
4 x 3.75 – copied – 12 pgs
A note with this comics pack told me that this little zine is based on an article in UK *Mag Bizarre* about "scream queen" Julie Strain, in which she describes some of her nightmares/dreams (side note: Julie Strain is not a paid whore, so the title is off. She most known, for her voice role in *Heavy Metal* and as '93 Pet of the Year, but she was in a ton of movies, not just erotic ones or horror. My faves are *Ride with the Devil* and *Blood Thirsty*). This lil' compact zine is full of abstract scenes, that use black/negative space as its base with white lines as stark comparison, described by quotes from Julie Strain. Totally the shit I am into—an interpretation of a verbal narrative of horrific, tension-relieving dreams of a beautiful woman who kills people in movies all day long. I want that life. (note: you can get this zine along with *Renate* #19 and *Dollmatrix* for 14.45 euros ppd!) (MB)
crippaluvu4poost@hotmail.com / Crippa Almqvist / Schwedter St. 33 / 10435 Berlin / Germany

SLOANE SIMONE SZUCS #1 / $2
8.5 x 11 – copied – 15 pgs
Popular culture stapled in the top right corner. I'm pretty sure this kid just graduated from kindergarten. Who cares though? Not me. I mean it's like watching TV. It's easy to change the channel. All the channels are here. Travel: a trip to Nicaragua. MTV: some talk abut pop music. Comedy Central: the rest of it. I mean yeah. It's like a thing. Mom and Dad are yelling about some shit. They want it to be regular. You could have a regular thing. Have you ever dated a person? Is there a person you love? If you love someone let them go and then get this zine and then life will be exactly the same and um, whatever. Stay Cool Never Change and yeah see you around this summer, I hope you're wearing a training bra by then. (EC)
es1610@nyu.edu

THE SODA KILLERS #3 / $3 or trade
5.5 x 8.5 – copied – 48 pgs
A cool zine out of Minneapolis comprised of basically three things: punk/hip-hop record reviews, full-color photos of graffiti, and show reviews. The record reviews are spotty; the punk ones seem half-assed and off point a lot of the time, but the hip-hop ones are much longer and more focused. The graffiti pics are rad, as are most of the show reviews; they tend to meander a bit more than the record reviews, which is definitely a good thing. I'd like to see the minds behind this write more pieces about their own misadventures, which are seemingly numerous (they include bits in quite a few of the reviews), instead of reviewing well-known recent punk vinyl that everybody already has opinion about. However, this is a really good rag overall and well worth checking out. (KM)
Hot Dog Dayz / 4222 Nokomis Ave. #1 / Minneapolis, MN 55406 / bnb@hotdogdayz.com

STUPID QUESTIONS #2 / £1, trades OK, wholesale
8.5 x 11 – printed – 20 pgs
Tiny text and a horrid case of pixilation render the text just above unreadable. If your vision is any worse than mine (20/125 in my right eye), you'll need a magnifying glass. What I can tell you is that this zine has interviews with Burnt Cross, Corrupt Humanity, artist Sean Fitzgerald who has done work for bands such as Extreme Noise Terror and Phobia, and the usual other zine fare, and while it's a royal pain in the ass to read, the author is witty, and has the right kind of self-deprecating humor. And if it weren't so damn pixelated, the "computer crust" layout would be decent. The best thing about this zine is the one-liners from Sakevi (even though Unholy Grave are an easy target), and the "Thisclose" graphic, which is evidently a band and not an internet meme. (DG)
markaroonie@hotmail.com

TECNOFILIA-TECHNOFOBIA / $3 plus postage
5.5 x 4.25 – copied – 8 pgs – Spanish
Through the mouth of hell you travel through to the other side. A sick family awaits. Crude cyborgs that infer the same kind of inherited decay as zombies. Life is shit. Doc knows what's up. Black and white drawings. (EC)
c/o Doc / Carre Carros 51 / 08017 Valvidera / Barcelona, Spain / docindustries.blogspot.com

THE TROUBLE WITH NORMAL #117 / $2
5.5 x 8.5 – copied – 40 pgs
In terms of live music coverage, this is the best issue of this long-running central Missouri zine that I've seen in forever. Boone spent some time at the local DIY space and interviewed Seattle's My Parade. The LP, etc reviews are forgettable. The political writing was produced in the immediate aftermath of the Boston Marathon bombing and critiques opinions found on right-wing talk radio, a pointless exercise. His misuse of the term "conspiracy" I found annoying. This zine could be of assistance whiling away time between bands at the Hairhole. (JM)
PO Box 1444 / Columbia, MO 65205-1444 / thetroublewithnormal.tripod.com

US & THEM #2 / $6
11 x 17 – printed – 20 pgs
This zine is close to unwieldy due to its size, and the layout is a bit too professional looking for my taste, but I'm super happy that Matt Average is writing again, and this zine is fantastic. Interesting and articulate columns from him, Bob Suren (also making a triumphant return) and others kick things off, and the interviews with Nomos, Big Crux, U.X. Vileheads, and Mat Plezier (Coalition records) have a great conversational tone, with inquisitive, informed questions and worthwhile answers, and the Cülo interview is as entertaining a read as the band's music and live show. Absolutely worth mail-ordering, and I hope to see future issues (and a new band!). (DG)
c/o Matt Average / PO Box 25605 / Los Angeles, CA 90025
www.usundthem.blogspot.com

WHOLE MILK / $3, $5 world, trades OK
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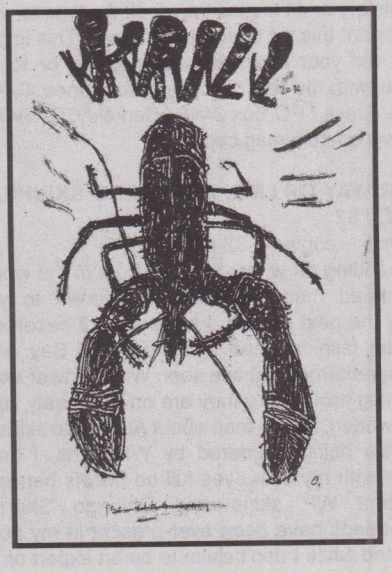
Alright, so along with this zine there was a note that was pretty much the same as the intro to this zine…a warning. The author is very aware that the content is rushed and that this is pretty much eye candy—and it is. There is almost no original content in here, but what he does reprint is interesting: a letter exchange in *MRR* about the Crashbox US tour beef, an interview from *Cerebro* with Curt Vile aka Alan Moore, a *MRR* interview with Dee Dee Ramone. The author writes a couple show reviews and a short piece on Collect-I–Bowl in Brooklyn, both read more like journal entries than anything else, but there is one decent thing he writes and that is a handful of beer reviews. Overall, as stated, the content could use some work, but overall this is pretty fun to look at. There is all kindsa shit in here…comics, old ads from tons of old mags, tits, etc… There is no theme here, no aesthetic cohesiveness, no direction really, but that is what makes it interesting. This guy wanted to do a zine and just did it. It's a good start, but if you want people to read this, you gotta put in a little more work. (MB)
matthaveron@gmail.com



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08/03/13 SEATTLE, WA @ HIGHLINE
08/04/13 PORTLAND, OR @ RUMHAUS
08/06/13 PORTLAND, OR @ RED ROOM w MDC
08/07/13 EUREKA, CA @ INK ANNEX w MDC
08/08/13 OAKLAND, CA @ THE METRO w MDC
08/09/13 LA HABRA, CA @ LA HABRA BOWL w MDC
08/10/13 LA, CA @ POWER OF THE RIFF FEST
08/14/13 LOS ANGELES, CA @ LAPP PAD
08/15/13 LA HABRA, CA @ LA HABRA 300 BOWL
08/16/13 SAN DIEGO, CA @ TBA
08/17/13 TEMPE, AZ @ TEMPE TAVERN
08/18/13 CORONA, CA @ MAYA'S CAFE
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